The

Inland Printer

Tebruary 1933

C.W. Richter

TRADE COMPOSITION—A Service



that Gives a Profit without Investment

Give the Buyer of Printing a Run for His Money

Printers can't expect to serve the buyer of printing to his advantage by dressing his messages in out-moded faces, nor by printing from worn-out types. For poor typographic treatment puts a big handicap on a job before it ever gets to your presses—and poor printing from type not fit for the purpose completely destroys whatever chance the buyer may have to get a run for his money.

More and more are printers turning to trade plants for the kind of composition which serves both the buyer and the producer of printing, and gives a sure profit to both. For Trade Composition Service gives to both the advantages of a wide

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And to these powerful aids in giving the buyer the most for his money they have the added advantage of economy. For most printers can purchase their composition requirements from trade plants for less than they would pay to produce the same work in their own plants.

Thousands of printers are using trade composition service to the advantage of their customers and themselves. Why don't you try it?

There is a member of this Association located in your locality who can serve you to your profit.

INTERNATIONAL TRADE COMPOSITION ASSOCIATION

Tower Building, 14th and K Sts., N. W., Washington, D. C.







For a form to print four-up, the operator sets each line once, and sets the Ludlow to recast four slugs automatically. With the Ludlow, there is eliminated much outside expense for electrotyping.

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Thus says the Drimmer Press, a successful commercial printing plant in New York City.

"If it were not for the fact that we have Ludlow equipment, we would be in a fine pickle! It eats up the work and is especially valuable at this time when runs are small and typesetting heavy. Then again, it is a great help to be able to hold hundreds of jobs standing.

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"No printer who is really up to date will get along today without a Ludlow. All-slug composition is the composition a printer can make money on."

If you are interested in more profitable composition under present business conditions, get the facts regarding the system so cordially endorsed by the Drimmer Press of New York City.

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COMPANY
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Gentlemen: You may send me your new advantages offered by the Ludlow. Individual	broadside describing the profit-earning
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WEIGHT *VIBRATION *TRAFFIC

PRINTING machinery is heavy. So is paper stock. The vibration of large and small presses running at various speeds is terrific. Type forms, stereos and material must constantly be moved about.

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Here are a few of the large printing plants where Kreolite Wood Block Floors were chosen:

Our Kreolite Engineers will study your needs and make recommendations without obligation on your part.

THE JENNISON-WRIGHT COMPANY, Toledo, Ohio

Branches in All Large Cities



Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian, \$4.50 a year; foreign, \$5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879.



There are so many brands and

grades of coated paper that it has been hard for buyers to select always the one best quality and value for a definite job of printing. The world's largest specialists in coated paper have dealt effectively with this problem by publishing the Book of Cantine's Coated Papers and Advertising Information. This valuable book will be given out by Cantine distributors only. Your distributor will gladly furnish you with complete information; or write The Martin Cantine Company, Saugerties, N. Y. (N. Y. Sales Office: 501 Fifth Ave.)

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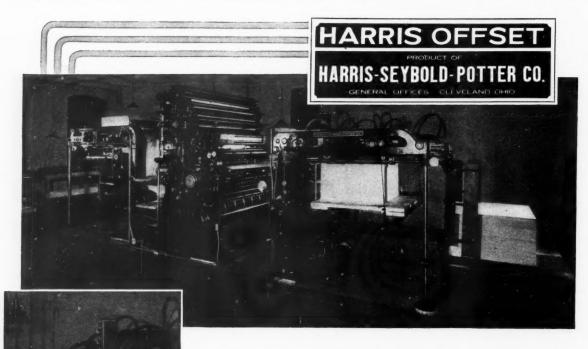
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with the structure and arrangement of the paper fibres themselves. It is built up in each subsequent step in manufacture—under exacting laboratory control. . . . The outstanding uniformity in color, texture and finish, which makes the press performance of every Fox River paper so satisfactory, is a direct result of standardization carried to its ultimate conclusion. The same paper makers make the same five bonds on the same five machines day in and day out. . . . As one of the world's largest manufacturers of rag content bonds, Fox River has a scale of operation which permits this—and assures

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low cost paper • OLD BADGER LEDGER—for permanent
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This press is operated by the following G-E d-c. printingpress equipment, all of which meets the rigid specifications of the Harris-Seybold-Potter Company:

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Main Motor Type CR-6344 semimagnetic with preset speed, and five push-button stations
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You who know presses and printing realize how important it is that electric equipment be perfectly matched to your press. That's why it will pay you to swing open the door of the G-E Printing Equipment Section and take advantage of proved engineering service; sound equipment values; motor and control equipment from one manufacturer; service shops, warehouses, and sales offices everywhere - all represented there, ready to serve you. General Electric Company, Schenectady, New York.



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.. with savings in presswork Costs

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Note how accessible form and platen become with feed and delivery bars removed and delivery table swung to one side on its pivot. There's not an obstruction of any kind to handicap the pressman—both form and platen are in complete view and easy reach. Gauge pins

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are set and over-

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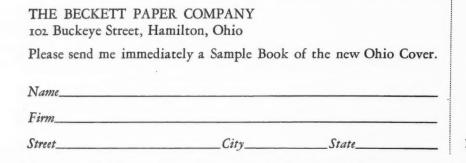
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Goes

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WE LAYOUT, design, construct, and operate plants. We make a specialty of advising our clients on equipment best suited for their needs.

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Complete Engineering Service to companies. Reconstruct, develop, and improve production, manufacturing, distribution, selling, management and control on new economic lines to meet the prevailing keen competition.



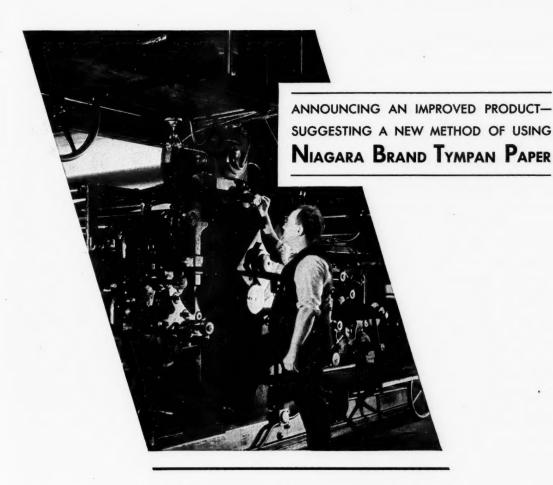
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Niagara Brand Tympan Paper is a much improved product—its grained surface has been improved to better its printing effectiveness and its ability to prevent offset.

The new method is the use of Niagara Brand Tympan
Paper with the oil fountain—and it doesn't entail the
well known bad features of using oil on fine press work.

With this new principle in top sheets oil does not affect printing results in any way.

You feed only a slight amount of oil on the wipe roll which should be set so as to only touch or "kiss" the top sheet surface.

Try this new method with this improved top sheet.



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Sales Offices and Warehouses in New York - Chicago - Boston - Philadelphia - Cleveland - Detroit - Cincinnati Pittsburgh - Milwaukee - Grand Rapids - Toronto, Ont.

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IT'S ALL IN THE FINGERS

"YES, it's all in the fingers. The grip is the most important part of a golfer's equipment," says Gene Sarazen, holder of the American and British open championships.

And, IT'S ALL IN THE FINGERS, too, on the delivery end of the printed-side-up presses. Every operator of a printed-side-up press knows how expensive the ordinary cheap pusher finger can be. Expensive, because of delay on rush jobs. Expensive, because of unnecessary additional time on his time report. Expensive, because of continual replacement of pusher fingers.

The NEW STERLING PATENTED
PUSHER FINGER
is GUARANTEED to eliminate this
costly delay—ONCE AND FOR ALL

The New Sterling Pusher Finger combines socket and blade in one assembly, with the blade hinged to accommodate the carriage should it pass over while blade is erect. The hinge allows blade to fold back without damage. This feature saves actual dollars in time and replacement. Then, too, note how the blade is slotted at the top to catch the curled sheet and prevent its jamming.

The Sterling Pusher Finger is endorsed by experienced pressmen. See for yourself how the Sterling will make money for you by cutting down expense and delay. Sold by dealers everywhere on an unconditional money-back guarantee if not satisfied after trial. Ask your dealer or use the convenient coupon below.



THE PRINTING MACHINERY CO. CINCINNATI, U. S. A.

Please give me, without obligation on my part, full information and prices on the NEW STERLING PATENTED PUSHER FINGER. We operate.....printed-side-up presses.

Name.....

Address

STERLING PUSHER FINGERS CUT COSTS



• The Jungle Junior League was in a panic all because of Lena Leopard's inordinate boasting. "One really isn't in style without a spotted coat," she had said again and again. "Spots, you know, are the dernier cri this year."

And so the girls spent their time and their husbands' money on bleaches and dyes and mineral baths in a frantic though vain pursuit of spots. The Junior League Charity Bazaar, Dinner Dance and Spring Play might all have been dismal failures had it not been for the quick wit of that popular young matron, Mrs. Reynard Fox.

As Lena was strutting before the envious young ladies at a Committee meeting, Mrs. Fox raised her lorgnette and said caustically, "Spots are all very well if you like them, but we all know it is better to have a versatile mind than a variegated body."

Thereafter, the reign of envy ended, and Lena moved to another town.

BEAUTY is only skin deep

 Hollingsworth Basic Bond has beauty both in color and texture. But its manufacturers, like Mrs. Fox, know that appearance is not the final test of paper quality. They know that paper has a job to do. They make this paper, therefore, so that its performance will meet the exacting demands of both printers and printing buyers. On the press, it lies flat, feeds evenly, takes fine impressions with accurate register. On the errands of business—as letterheads, forms or mailing pieces—it works with equal efficiency.

Considering its quality, the low price of Hollingsworth Basic Bond makes it an unusually fine value. It is available in twelve colors and the new, brilliant white. Check up on this paper by mailing the coupon below for a free copy of "One Hundred Years."

Hollingsworth BASIC BOND

A helpful Book

"One Hundred Years" contains many interesting designs for letterheads and business forms, and some useful information about bond paper printing. If you do not have a copy, the coupon will bring one free.



FREE to PRINTERS

HOLLINGSWORTH & WHITNEY COMPANY Dept. 106, 140 Federal Street, Boston, Mass.

Please send me a free copy of the portfolio, "One Hundred Years."

COMPANY.

(PLEASE ATTACH TO YOUR BUSINESS LETTERHEAD)

THE CHRISTIAN SCIENCE PUBLISHING SOCIETY, Boston

HAS JUST ORDERED

2 New HOE Combination 40 and 80 PAGE SUPER-PRODUCTION Magazine Presses

FOR INSTALLATION IN ITS SPLENDID NEW BUILDING

THIS in conjunction with the recent orders and installations of New Hoe High-Speed Magazine Presses for the

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CHARLES SCHWEINLER PRESS

Is Additional Proof of the Continued Leadership of Hoe in the Magazine Press Field

IRVING TRUST COMPANY, RECEIVER IN EQUITY FOR

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■ A letterhead is really satisfactory only when it is tastefully designed and well printed on a paper of unquestionable quality. Such paper implies the following qualifications: strength, cleanness, crispness, beauty and the ability for fine performance in both the pressroom and the business office. ■ Chieftain Bond provides all these features at a very moderate price. Its generous quantity of rag fibre gives it clean, crisp beauty and strength enough to carry it unharmed through rough postal handling. And furthermore, it is shop-tested as a final assurance that it will satisfy the requirements of both printers and typists. ■ A letterhead on Chieftain Bond, therefore, is eminently satisfactory because it creates good impressions wherever it goes, and does as much as any paper can in helping your letters accomplish their purpose. This paper is available in sixteen good colors and white. An interesting demonstration portfolio of modern letterheads will be sent on request. Neenah Paper Company, Neenah, Wisconsin.



THE RIGHT WAY TO MEET PEOPLE BY MAIL

Neenah guaranteed papers at various prices are available for every bond and ledger need. Other bonds are Old Council Tree, Success, Conference, Neenah, Glacier. The ledgers are Stonewall, Resolute, Prestige and Putnam. Samples will be sent upon request.

GUARANTEED BOND PAPERS Neenah papers are made from the printer's point of view. In order to guarantee satisfactory results for both you and your customers, every Neenah paper is shop-tested - actually tried under ordinary printing conditions for make-ready, feeding, impressions - per - hour, register, ink-drying. Consequently they provide faster and easier handling in the pressroom and better performance in your customer's office. Advertisements like the one shown at the left are helping you by building a preference for good paper and making it easier to sell good printing. Suggest Chieftain Bond or another of the Neenah papers for your customers' bond and ledger jobs. The mill will cooperate further by supplying you with either plain or printed samples. Bond Papers: OLD COUNCIL TREE · SUCCESS · CONFERENCE · CHIEFTAIN . NEENAH . GLACIER Ledger Papers: STONEWALL . RESO.

IDENTIFY RAG-CONTENT QUALITY BY THE NEENAH OWL WATERMARK

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The Leading Business and Technical Journal of the World in the Printing and Allied Industries

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J. L. FRAZIER, EDITOR

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Collects Twice on Our Mailing Piece



Jamuary 16,1933

The Inland Printer, 205 W.Wacker Drive, Chicago, Illinois.

Gentlemen:

Enclosed herewith are samples of the special sales idea for Cleaners & Dyers which you offered readers of the Inland Printer in a recent issue.

The idea was unique and practical and was taken by one of our leading cleaners and dyers upon the first showing. We ordered the electros from you and printed 5000 blotters in two colors for this customer. He has since told us that it was one of the best pieces he has ever used.

With a minor change in the copy, we have adapted the idea to fit another customer who is in the roofing business and will get another nice order soon, using the same electros.

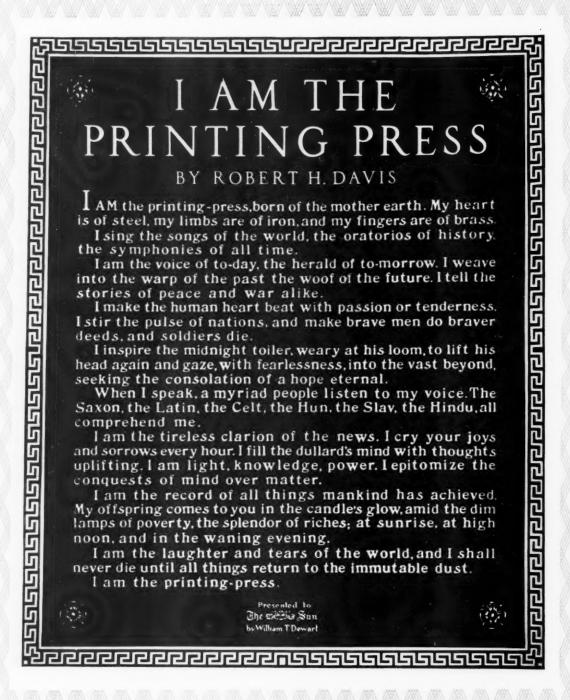
We have followed these sales ideas from month to month and want to thank you for your efforts in trying to be helpful. Keep up the good work.

Cordially,

HERBERT C.MAY COMPANY

Wanager Name

FLW/w -encl



This famous poem, on a bronze plaque 2½ by 3 feet, is mounted on the wall of the public information room of the New York Sun. It was written as an advertisement for the Hoe press in 1911

Ask Court to Forbid Sale of Printing by Tax-exempt Charity Plants

By A. G. FEGERT

TEVEN PRINTERS were talking over matters affecting their business, when one of them referred to the unfairness of competition by the taxexempt and tax-supported institutions which operate printing plants on a commercial basis. He related circumstances under which he lost two customers, after which every printer told experiences of a similar nature, indicating that neighborhood manufacturers, retail dealers, fraternal, social, and religious organizations, and individuals in that locality were turning in increasing numbers to "charity" print shops instead of to commercial print shops to meet their printing needs of every variety.

The plants operated by tax-exempt institutions were variously described. There were plants operated in connection with educational institutions, which were operated commercially in order to permit the students to work their way through college. Each such institution had many friends who looked upon the efforts of the management with favor and sent the college printing plant as

many orders as possible.

Orphanages operate plants

The same was true of the orphanage plants—and there were several of these institutions within a radius of fifty miles whose operations affected unfavorably those neighborhood printers. Many of the churches and their members supported these orphanages, not only with contributions but with printing orders, for it was generally known that the more profit the institutions made from their business ventures the less would be required in out-and-out money gifts.

Then there were many neighborhood social settlements and working boys' homes. These institutions carried on the same type of commercial operations, with the standing plea to their many friends to come to the rescue of the

College and social institutions underbid commercial printers who must pay taxes and high wages. Test case is started by Tennessee's attorney-general

charitable institution by sending money gifts and by sending printing orders.

One printer referred to another type of institution whose printing had been done in commercial plants until it had outgrown its old quarters. In its new quarters it provided for a printing plant that was adequately equipped for printing its various booklets and office forms. Under the new arrangement all printers who had previously done work for the institution lost their connections.

"What burned me up was that the institution sent me a letter to help pay for that same equipment and operating expenses," said one printer. "I had contributed to the work of the institution while I was doing some of its printing, but did not see my way clear to continue after they had ceased being potential buyers. It occupies park ground that I as a taxpayer help support."

The prize story during that conference was about the pressman who was venturesome enough to propose marriage to the girl of his choice, and was accepted. In due time when the important date loomed large on the calendar, the girl interviewed the clergyman she had selected to officiate at the wedding. Her next talk with the pressman almost caused a break in their relationship.

She reported that the clergyman, interested in one of the charity printing

shops, had advised her to have wedding invitations printed in that shop. The pressman hotly declared that his employer would print them or, no wedding.

The pressman quite properly argued that, since his income was derived from the printing plant operated on a business basis, whatever printing he could control should be done in that plant, since thereby he was insuring himself

against unemployment. Another story developed out of that conference, to the effect that a press feeder was laid off because a tax-exempt print shop, operating commercially, had taken an order away from his employer. The irony of the transaction impressed itself upon the unemployed feeder, for his own church was helping to support the charity institution and its print shop. As the result of his unemployment the young man's contributions to the church were cut, and he became a dependent.

Still a Community Problem

Looking at the uneconomical competition of tax-exempt and tax-supported institutions from a statistical viewpoint, there is apparently not very much for printers to get alarmed about, for the amount of business done by any one of the "unfair" print shops, or all of them, represents but a fraction of the whole volume of printing done. But printers in any locality likely to be adversely affected by such competition are angered at the injustice of it.

Resentment and anger of printers of Chattanooga led them to force court proceedings, praying that the court issue an injunction restraining the institution which operates under a tax-exempt charter from "further soliciting orders for printing, or from doing printing for compensation, or for any other person, firm, or corporation than itself."

That case is now before the courts in Tennessee and the points raised will no

doubt be of interest to readers of The INLAND PRINTER. It represents the efforts of those printers to rid themselves of the competition from an institution whose low prices have affected the attitude of printing buyers to the point where "concerns lawfully engaged in the business are laboring under the suspicion and imputation of charging high, exorbitant prices for their work." The attorney-general of the State of Tennessee, John J. Lively, filed the suit on behalf of the printers against the Southern Junior College, which is conducted under the auspices of the Southern Union Conference Association of Seventh Day Adventists, in Hamilton County.

Printers force action

Because the ten Chattanooga printers believed the "welfare" charter under which the institution conducted its educational institution was being violated, they had appealed to the attorney-general to institute the proceedings under the provision in the law of that state that a "violation of any of the provisions of this charter shall subject the corporation to dissolution at the instance of the State."

By undertaking to carry on at its printing establishment "a general commercial printing business," the attorney-general avers in his petition to the court, the educational institution (Southern Junior College) has violated that part of its charter which was stated as follows:

"The means, assets, income, or other property of the corporation shall not be employed directly or indirectly for any other purpose whatever than to accomplish the legitimate objects of its creation, and by no implication shall it possess the power to deal in currency, notes, or coin, buy or sell products, or engage in any kind of trading operation, nor hold any more real estate than is necessary for its legitimate business."

Make no legal denial

The attorneys for the educational institution, in their legal answer, did not deny that the printing plant was operated on a commercial basis, but they asserted that the defendant must have income to meet the expense of operating the school, and it therefore does some commercial printing, and operates other income-producing enterprises.

While the printers' whole case moves around the restriction in the charter that the corporation by no implication shall possess the power to deal in products, or engage in any trading operation, the educational institution wants to offer evidence that its printing department "does not cut prices." The printers' assertion that the college realized an income of \$30,000 during 1931 is denied by the defendant, who offers to show the true amount of profit in court.

"It is true that some profit was made, but every cent went into the fund to support the College and its purposes," states part of the answer of the defendant. The answer admitted that the institution paid no taxes, but denied that it paid no wages, declaring that, "it pays the students and others who work in the printing department full, fair, reasonable, and mutually satisfactory wages."

The important thing about that printing plant and many others operated by tax-exempt and tax-supported institutions is that they were organized to sell productive facilities in competition with taxpaying printing plants.

Practically every institution operating its own printing plant, as I have

observed it, starts out with the educational idea—that of training its students to earn a livelihood by means of printing—or the money-saving idea—that of eliminating the profits of the printers who do its work. A modest plant is installed. (In one case a printer donated his plant to the institution and became the manager). Then the discovery is made that in order to accomplish the original purpose, paid supervisors are necessary and additional equipment.

With the increase of plant equipment and overhead expense, the further discovery is made that there are excess productive facilities, and outside printing is necessary to spread the overhead expense over a larger volume, and to derive income with which to meet the expenses of operating the school, including the printing department.

Printers cannot be blamed in these days of decreasing volume and increasing taxes if they question the right of educational and charitable institutions to operate commercial printing plants.

The manager of one institution which I visited pointed to the good work being done in training boys to earn a future livelihood in the printing business as justification for doing work for outsiders on a pay basis. He told me that the institution did about \$65,000 of printing in one year, and employed about thirty boys between the ages of sixteen and twenty-one. The annual report of the institution showed that during 1931 more than \$21,000 was turned over to the institution—\$7,000 in rent, and \$14,000 in profits.

DO YOU HAVE SALES SENSE?

If we were concert pianists, we'd have to practice every day. If we were acrobats, or jugglers, we'd have to practice, practice, practice.

But as salesmen we've performed for thirty years without practicing an hour. Why? Because we can get by. We have not scratched the surface of salesmanship. The buyer of a hundred different things, quite often uninformed about them, doesn't fully understand their relation to his welfare and happiness.

We go see him about an oil burner, let us say. He has an invalid child playing on the floor. That child is the apple of his eye. Do we tell him how the oil burner will keep that child free from drafts, unevenness of heat, comfortable in any room wherever he may chance to crawl? No, we begin by telling him that a competitor's boiler just blew up over on Michigan Street!

Or, we are an automobile salesman. An accident happens in front of our salesroom. We are loafing in the soft mousy seat of a new yellow sportster, flicking cigaret ashes onto the upholstery with fine disdain.

Do we rush out to get the names of the owners of the two wrecked cars, on the chance we might befriend them and later sell them new cars? Nope. We keep on sitting, turn our heads half way to look, and say philosophically, "Another coupla damfool drivers!"

That is why some salesmen don't sell—they are out of practice!

Pungent paragraphs from Spinal Colyums which may apply to printing salesmen as well as others

Boys are given "credits"

The employed boys receive, in addition to their board and room, certain weekly credits, depending upon productive ability, a proportion of which is paid in cash to be used by them for spending money. At the age of 21, when the boy graduates from the institution, he might have to his credit as much as \$1,000 or \$1,200, which he receives in cash, in addition to a trunk in which to pack his personal effects.

Upon inquiry, I learned that the institution was not only free from taxation but that the board of boys sent to it by the courts as dependents was paid by the particular county from which the boy was committed.

The practice of operating the printing plants for profit devoted to commendable causes is not limited to any particular church communion or to any one kind of educational institution. Roman Catholics operate printing plants for the support of orphans, or to give work to

its various religious orders, or working boys' homes; Methodists operate their plants and apply profits to the payment of claims of retired ministers and missionaries; the United Brethren, certain groups of Lutherans, Free Methodists, Evangelicals, and other communions also operate printing plants, but the extent to which they do commercial work outside their own denominational requirements is yet unknown to me. If these communions did not operate printing plants, it is probable that they could have their own printing done as cheaply under contract by commercial printers, many of whose employes would be possible communicants and contributors. Several large communions follow the policy of refraining from operating such printing plants in daily, open competition with the taxpaying citizens.

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As a general principle, it seems to me to be good policy for churches, charitable institutions, and schools to refrain from engaging in manufacturing or commercial enterprises of any sort.

The printers of Chattanooga will accomplish one thing, whether they win in court or not. They will help to develop public sentiment to oppose the type of unfair competition they protest.

Public sentiment restrains the printing plants in public schools from doing commercial printing in Chicago. In this city there are about seventy printing plants operated for educational purposes in connection with the public school system, but few, if any, are guilty of doing any commercial work. Whenever some student group or instructors become ambitious enough to do commercial work, a little publicity stops them. Printers' groups, labor unions, and the school officials themselves are opposed to utilizing school plants commercially.

Plan loses in Illinois

Not many months ago an effort was made to increase the equipment at the Pontiac Reformatory so that much of the printing for the State of Illinois might be done there. Interested persons directed attention to the penal laws of the State to the effect that it shall be the policy of the State that no more machinery or motive power shall be used, other than hand and foot power, than may be required to keep the inmates employed. Under the strict application of that policy, automatic machinery in the industrial departments of the state reformatories is banned. The publicity given objection to the expansion of the printing department saved thousands of dollars' worth of work annually to commercial printers of the state.

* A Copy Suggestion * *



SPEED IN PRINTING requires complete facilities—a machine for each step in producing a job of Printing—linotype, punch, perforator, stitcher, paper cutter, presses, ruling machine, bindery, and many other necessary appliances.

These conveniences are all in our plant—on one floor, and are at your service at any time you may need them. And just now there is plenty of help, so that work can be done quickly. Reasonable prices prevail.

J. O. Woody Printing Company, Ogden, Utah, has found this a profitable message

The printers of Chicago are now giving publicity to the increased activities of charity print shops, some of which receive state aid, in competing with the commercial printers of the city. They take the same attitude as the printers of Chattanooga and other places, that commercial printers, who are obliged to pay taxes, should be protected from unfair competition of plants that not only are tax-exempt, but receive (in several cases) part of the taxes collected from the printers and other taxpayers.

One social center that had installed a printing plant for boys to play with, became imbued with the idea that boys may not only be taught printing, by which they might earn a living, but that while learning they might help to defray their own departmental expenses and that of other departments.

Printers in the neighborhood who had previously contributed cash and printing to the institution notified the head of the institution that, since he had chosen to become a competitor, they would refrain from regarding the institution as one of friendly purpose. The directors of the institution—mostly business men—saw the thing from the view-

point of the printers with the result that the unfair competition was withdrawn.

In San Francisco the bureau of engineering, department of public works, recently installed a rotoprint machine and advertised to all departments of the city government that it was prepared to print forms, letterheads, maps, reports. Immediately upon receipt of information that such competition was being started, the Printers Board of Trade of that city addressed a letter of protest to the chief administrative officer of the city.

Fight city printing shop

In the letter the statement was made that the action of the engineering department was an example of government competition with private industry; that the printing industry, being the largest industry of the city, on its own behalf and through its thousands of employes paid huge sums in taxes to the city government. The statement continued by referring to the engineering department's entering into the printing business as adding to the difficulties of the unemployment problem of that city.

The condition described applies practically to every American city and to its printing industry. The printers' official protest reads as follows:

"We have just voted a huge bond issue to take care of the unemployed, and there are many out of work in the printing industry. That phase of the situation does not seem to have been considered by the city officials who have undertaken to instal this equipment and enter upon this experiment. The city pays no taxes, no rent, no insurance, no interest, and does not have to make profits. Its employes are not subject to the same restrictions as are employes in commercial printing plants, and when the City Engineer's department enters into competition with the printers of this city in this way, we feel that we must enter a strong protest."

Few industries, if any, are subject to as much ignorant and unfair competition as is the printing industry. Much of it, however, can be and is being eradicated by the use of intelligent publicity.

How to Get a "First-Class" Effect

A recent postoffice ruling reads: indicia on any class mail may be orange in color. This is an interesting item in view of the fact that it's sometimes hard to distinguish between orange and red, and you will remember that a red indicia can be used only where the postage is 2 cents or over.—Mail-Hints.

EDITORIAL

Offset vs. Letterpress

RTISTS and poets are conceded spe-Acial "privileges" in the exercise of their imagination and creators of advertising may be considered composites of artists and poets, so it was quite stimulating to see the salvo against offset in the advertising pages of a contemporary in which the head of one of the world's finest electrotype firms "Goes to Bat for Letterpress" and takes a mighty swat at the usurper, offset lithography. This advertisement is a fine invitation to a fight among the protagonists of these major methods of printing and platemaking which may have a salutary effect for the time being in diverting attention from the depression blues with which most of us are afflicted. A good scrap, too, often clears up things.

Rastus said "De world do move" and this applies to every industry, even to printing. All buyers of printing and advertising agencies in this neck of the woods are fully aware of the old truism that we get just what we pay for, be it chest protectors or envelope stuffers. The eternal cry is for something new or a new dress on the same old thing that will attract and hold the attention of the blasé multitude who are the final source from which the sheckels come that keep printing presses humming.

Offset lithography has inherent features not possessed by letterpress that make possible a new dress for the same old dolly in single or multicolor printing onto papers that are practically outside the sphere of "direct" typographic printing, but our coworkers in Europe and at least one inventive genius in the U. S. A. are incorporating the offset "rubber stamp" blanket with the typographic press and calling this "dry offset" so the offset lithographer can now say the letterpress is a pretender to the offset press if we want to follow this line of reasoning to extremes.

Just recently we had an opportunity of seeing examples of four-color offset reproductions produced with a 250-line screen which had been printed eight up on 42-by-58-inch plates at a speed of 2,500 an hour on an art paper and the reproductive values were as fine as any work of this kind the writer has ever seen done on a letterpress and this example of real craftsmanship was produced right here in the U. S. A. and not in Europe. It simply is not in the wood

to duplicate these 250-line screen fourcolor reproductions via letterpress, so why butt ye head into ye stone wall? The offset "rubber stamp" press has its place in the graphic arts; no pretentions were ever made by men who recognized the advantages and limitations of offset that text and type matter could be printed with equal clarity and readability on the offset press so that it would simulate letterpress at its best, yet some of us are receiving specimens of just such printing produced by "letterpress" printers on lithographic offset presses which are making the champions of the letterpress sit up and take notice. For producing text and type matter at its best on the litho offset press, only those who have served their apprenticeship in letterpress have the trained eyes to see what good text and type should look like; the offset result that has the appearance of washed-out rubber-stamp printing is the product of lithographers

who have had no typographical experience, and, as long as the text can be read, out it goes, to receive its just deserts, for this is not good craftsmanship nor even good workmanship.

Every printing and every platemaking method has its advantages and limitations. In the production of any large daily newspaper the stereotype is a vital factor, and here the electrotype would be a mere pretender to the basically sound stereotype in this particular field; each serves its individual purpose and it is not a question of one process being a pretender to the throne of the other, but the coördinating of all processes for the accomplishment of the best job possible within the limits of what the customer will pay, be this letterpress, offset, gravure, or otherwise.

To say that every bit produced by offset means an order "lost" by the letterpress printer is making a mountain out of a molehill; however, if present indications cast their shadows before, then the lithographic offset press will become an active competitor of the letterpress and this will be due to the adoption of the offset press by the letterpress printer and not from encroachment of lithographers into letterpress pastures.

Typographic Scoreboard

February, 1933

Subject: NATION'S BUSINESS

December and January

58 Advertisements, one-third page and larger

Type Faces Employed

BODONI	25
GARAMOND (T)	7
FUTURA (M)	6
CASLON OLD STYLE (T)	б
SCOTCH ROMAN (T)	3
BOOKMAN (T)	2
CLOISTER (T) Old Style, 1; Bold, 1	2
GOUDY OLD STYLE (T)	2
	2
	1
Kennerley (T)	1
Vogue (M)	1
*M-Modernistic; **T-Traditional	
Ads set in traditional types 3	0

Ads set in modernistic types...... 28

Affecting the score, of course, is the fact that the display of eleven of the advertisements credited above to traditional types appeared in faces of modernistic character. None of the advertisements credited to modernistic types had display of traditional character.

Weight of Type

Ads	set	in	bold-face								32
Ads	set	in	light-face			٠	۰				24
Ads	set	in	medium-face								2
			Style of Lav	76	0	u	ı				

General Effect (all-inclusive)

Conventional							21
Moderately mod	lernistic						32
Pronouncedly m	odernisti	c					5

Surroundings Can Fool You on Colors of Paper or Ink Samples Neutral gray tones and clear

By E. KENNETH HUNT

AN HOUR OR TWO of discussion with a papermill chief chemist on color opens to the printer a new perception of the laws that form the basis of color values and color tests.

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With a scratch pad before him and the intention of reducing his explanations to the simplest terms, he will show you the relation between the color of white paper and the color of the light

that is shining upon it.

He will tell you that the basis of all color is absorption, transmission, and reflection of light. There is a certain percentage of the color in the light absorbed in the paper; there is a certain amount reflected; sometimes there is a certain amount transmitted through the sheet. He explains that the reason a sheet of paper is red is that it absorbs all other colors of the light but red.

We all know that a sheet of paper in the daylight looks quite different from what it does under artificial lighting. We are accustomed to daylight lamps in retail selling when we buy neckties and suits, and where we frequently carry the goods to such equipment in order to determine how they will look outside.

Room "tones" paper

It is common knowledge in papermill practice that a piece of paper examined in one room is sometimes more attractive than it looks in another room.

We have often heard that a north light is the best light for examining paper samples. The reason is that a north light is diffused and can have no sunlight shining directly upon the object of our vision unless we are south of the equator. A north light from a cloudy sky is best; clear light coming from an area beyond the window that is not obstructed by other buildings close by.

The chemist, in his description, takes a hypothetical case and draws a square on his scratch pad to indicate a sheet of paper. He points out that the light is striking this paper in a series of wave lengths and the paper selects certain colors from the light. A certain amount of the color is absorbed and a certain amount is reflected to our eyes.

He goes on to say that, while light is made up of all colors of the spectrum, we assume it to consist of three primary colors, red, yellow, and blue, and that light striking a nice, bright, white paper would reflect to us thirty-three parts of each to make an approximate total of one hundred in composition of all colors to make white.

He explains that we can forget the element of transmission of light, which is penetration, by folding the paper in several thicknesses, so as to overcome any transparency. Then, for the sake of simplicity, he groups absorption and reflection into one general term and begins to talk about influences that can affect the light shining upon the paper and, therefore, affect the appearance of the color of the paper to us.

We have already pointed out that a change in the color structure of making up the paper in terms of dyes merely means that we are introducing the pigments that will absorb different ratios

The paper expert prefers a clear north light when examining sheets for color

Neutral gray tones and clear north light are best for any test where the actual color is the important consideration. Direct sunlight spoils tests

of red, yellow, and blue and get a different effect, so that we have numerous shades of white due to the variation of the amount of light absorbed and the amount of light reflected.

As a means of bringing us nearer to understanding the influences affecting light and therefore affecting what we see when we look at paper, he uses stage lighting as an example and points out to us that some of the weird color effects we have seen in stage lighting, particularly chorus girls' costumes at musical revues, are merely applications of absorption and reflection of light.

The chemist's discussion is beginning to show us why there is frequently so much difference of opinion in regard to which of several sheets of white paper are the whitest or the most attractive. We remember the many instances when we have argued about the color of different papers and have passed the samples around from one to another, each person getting a somewhat different idea.

Their poses vary

We begin to realize that in many of those discussions one person stood perhaps with his back to the light, another with his face to the light, one in the shadow, one sitting down ten feet away. Then, too, we should realize that each of us might possibly have a little colorblindness or a difference of visual accuracy. We do not even imagine that we are the slightest bit color-blind. We say that we can distinguish between red and green traffic lights. But few of us have identical eyesight. This we should realize, to avoid useless argument.

The chemist tells us that in the absence of reaching any harmony in a question of this kind, it is a good idea to call in a group of women who know



Sometimes he stands with his back to the light to compare evenness of paper color

what they are looking for; women, it is said, are never known to be color-blind.

About this time we begin to confuse what the chemist calls "mirror reflection" with what he is talking about as reflection, and we learn that reflection of light means the reflection to our eye of color values in light as they strike and "bounce" off the paper into our line of vision. Mirror reflection is merely a glare which interferes with vision.

So we ask the expert where we should stand, and what conditions of light we should pick out to assure ourselves the best conditions for judging paper.

"First," he says, "get away from mirror reflection, or glare. Don't let direct, bright sunlight strike upon the paper; it merely defeats the accuracy of the judgment of your eye. There is a certain point where the eye is the most accurate. We must find that point.

Avoid mirror reflection

"But that is a long story and it isn't a good idea to go into it because it is quite technical. Suffice it to say that we don't want any more mirror reflection than cannot possibly be avoided."

Then we walk over to a window that he uses in his laboratory or his testing room, and where there is clear, north light, no buildings up close, no red brick walls, for instance, upon which the light might strike from the south and then be diverted and carry some red color in the light that is striking upon our paper; no billboards—a clear, open space is ideal and a cloudy sky makes it easiest for the eye to judge accurately. We must make our selections under the best conditions available, knowing the influences which will affect our judgment.

The expert refers to things in our offices—furniture, blotters, and colored calendars, objects that have mirror reflection. He says that it is best to get away from all these things. We do not want our eyes to pick up color values from objects about us, and we do not want the light influenced by reflection from these same objects.

Like so many of the precision or manual tests employed in the manufacture of paper, the fundamental rule is to stabilize in so far as possible all variables that might influence our judgment.

Taking a lead from the color expert in a dye factory, for instance, we visualize a man sitting in a bare room with a bare wall in front of him, painted in a neutral gray, the nearest thing to the combination of all colors for eliminating influence on his eye vision, a gray desk with nothing on it, a gray chair and perhaps even a gray duster over his suit. Shielded from color, as it were.

In any event, when a sample is to be matched, an assistant approaches the expert's desk, hands him the standard sample and the production sample. The expert takes the samples and without moving from his chair, with light conditions, color conditions, mirror reflection, and all other things stabilized and controlled, he makes a quick, accurate decision on the paper being made.

The papermill's inspector, without perhaps analyzing the points as tech-

nically as the chemist, follows all of the fundamentals. He never stands in the direct sunlight to match paper samples; he seldom stands near furniture or other articles in the room; he seldom lays his paper down on the desk to look at the color; he gets away into the clear as far as he can and selects a window where there is an unobstructed space outside. He knows that the intensity of light is brought to its highest point in sunlight but that the glare attendant to direct sunlight, shining on almost any object, makes it impossible to get a good test and makes it equally impossible to see properly the object being examined.

Expert shifts around

If you are watching a paper expert matching samples for color, you will notice that his first movement is to move the samples into a position to reduce mirror reflection to a minimum, no matter in what position he may hold them; sometimes down towards his knees as he bends over them, sometimes up in front of him, or he may swing his body around completely until he finds a position where the samples can be looked at with the greatest assurance of accuracy. Perhaps he walks away from the window or nearer to it, or he may walk from one side of the room to a better light in some other portion.

How many times have you looked at a sheet coming off the press or on the register table where a bright circle of red, for instance, stands out on a clear expanse of white paper, then looked away for the fraction of an instant and found a reddish spot where you know there isn't one on nearby white paper.



Paper chemists do not lay sheets on a desk to examine them. They hold them in the air

The paper expert, of course, eliminates possible light transmission right away. He never looks at two sheets of paper without folding them to several thicknesses. You will notice, also, that he folds them into areas that are of generally equal size so that he gets the same volume of light reflection on each sample of the paper being tested.

He doesn't reach his conclusion after the first comparison of several samples. He transposes their positions. He also realizes that occasionally there is just enough shadow from the top sample to affect the color of the bottom one.

Things which intensify mirror reflection, of course, are the smoothness and shine, and shiny papers are, therefore, more difficult to judge in comparison of color unless light conditions are right.

Testing the color of any non-reflecting surfaced paper, such as an eggshell, requires less attention to these details than with highly finished paper like super-calendered or coated papers.

Pooh-pooh technocracy

The experienced papermill chemist does not give precision instruments for matching color an important position. The printer might inquire as to the possibility of using the photo-electric cell or "electric eye." The chemist explains that the photo-electric cell has not yet been developed to such a high degree of efficiency that it can detect the subtle differences in the shades of white papers. He says it is quite efficient for counting, for sorting of various colors, such as reds, blues, greens, yellows, and so on, or for sorting cigars and the numerous other things we have read about in the press. But for white paper, he says that it cannot come near enough to the accuracy of the eye, even the untrained eye, for regular use.

Most of the commercial precision instruments developed and offered for matching color are of value, therefore, only up to a certain point. They are designed generally on the spectro-photometer basis, in which the light reflected from a piece of paper is broken up into its component proportions of the spectrum, or in which the light is compared after passing through a series of color screens and filters.

The chemist also has a lot to say about intensity of color, telling us that there is great confusion between intensity and brightness of color, or as we would say, whiteness of white and the brightness of white. He says, for example, that he could take a sheet of green paper and by adding black to its dye structure, not change in any way



The sheet may sometimes be judged best when held level with the knees

the wave length of the green. But we would see it as a duller green because less total light is being reflected. He reminds us that black is not a color and that he therefore has not added any other single color to the paper.

"What is white?"

We of the printing business do not need to interest ourselves beyond the fundamentals in such technical discussions. We do, however, want to get beyond the traditional attitude that color is a matter of taste and want some answer to that old question, "What is white?" We want some basis for accurately coming to our own conclusions. We want to use our discretion intelligently as to the choice of color between two white papers. Of course, if we know that our printed matter is going to be seen only in artificially lighted places and is never going to be seen in sunlight, then perhaps we ought to look at our samples under such lighting.

There is a variety of preferences for certain shades of white that are not, by the chemist's definition, actually white. They bear to the blue, or to the purple, or to the pink, or to the yellow side of white. It does not seem that this is a matter of importance because, if we like a certain shade, we merely want to be sure that we are judging other papers by what we like. We do not want to be disappointed after we bring them into other light conditions and see that they are not quite the same shade, whether yellow, pink, blue, or green-white that we thought they were.

(ED. NOTE.—More helps on how to judge paper will appear in coming issues. Watch for them! The series is worth money to you.)

* *

Remarkable Annuals Produced by British Colonial Periodicals

Every year, around the holiday season, The Inland Printer receives from various British Colonial publications elaborate annual editions which achieve a high standard of printing production. Among these fine specimens of special editions is the "British South Africa Annual," published at Capetown—a mammoth edition containing 156 pages which feature innumerable large-size halftones, several full-color pages, and the use of various tints of ink for one-color printing as well as the conventional black tones.

The Christmas number of the Auckland Weekly News indicates the same desire to show the beauty of New Zealand in the most pleasing and effective manner possible through the medium of printing processes. "The Advocate," annual of the Tasmania Today Illustrated, and The Weekly Courier present similar impressive picturization of Australia.

The Australasian is another, printed on a web-fed offset press, three colors on one side and one on the other. The Times of India sings India's praises.

In dimensions these annuals range from 18½ by 12½ to 15½ by 10 inches, and each one employs full color upon its cover. Advertisements are liberally scattered throughout, indicating that the merchants display a practical appreciation of such mediums. All in all, these British Colonial annuals deserve commendation for their lofty production standards and also because of the aggressive and farsighted publishing policies which make them possible.

Equal to the best is *Noël L'Illustra*tion, Christmas edition of the famous French publication. The cover is a reproduction in full color of a section from a tapestry in the Louvre.

Numerous tip-ins in full color show other famous tapestries and paintings.

ACROSS THE EDITOR'S DESK

★ Brief, intimate paragraphs on men and events in the graphic ★

arts, with a bit of comment or more about interest-

ing angles of features in this issue and in those to follow

H is son is following in Dad's footsteps, learning the printing business, but he has too many friends and is too close to his Dad to make the most of his opportunities. "Dad" is wondering if some other employing printer has a son in like circumstances, who would benefit from a *change of scene*. If so, write me. Your trust will be respected.

MORE ORDERS are reported by General Electric Company for the last three months of 1932 than for the three preceding months. The total for the last quarter is \$27,351,658, an increase of \$1,686,256. While the figures for the last three months show a drop of 45 per cent from the same period of 1931, the drop for the entire year is 52 per cent. President Gerard Swope naturally feels justified in saying that business is picking up surely, even if but slowly.

AGAIN THE INLAND PRINTER is leading the way, not only for the printing business, but for business generally. The National Council of Business Mail Users intends to reprint "Three-Cent Postage Picks Printers' Pockets; 'Take' Is Millions' from our January issue and will give it wide circulation among your customers to encourage a fight for lower postage. Homer J. Buckley, a Chicago printer and creator of direct mail, is the president. Incidentally, have you written to your Congressman and Senators yet? If not, you should do so.

VERY PRINTER will be interested in E the court decision recently handed down in St. Louis. Circuit Judge Hall, ruling in a suit brought by the Allied Printing Trades Council, decreed that planograph (or offset) is not "printing." Others have contended likewise, having in mind a subtler use of the term, implying printing of quality. THE INLAND PRINTER does not hold that a mass of type may be as sharply rendered by offset as when printed direct from type or its near equivalent—the electrotype—or that as much snap and ginger, especially detail, may be put into the reproduction of a painting by offset as by the direct method of relief plates, as nickeltypes of process halftones. That would be foolish. Too, the editor's esthetic sensibilities are shocked whenever he receives a catalog, of clutches for example, as he

did just the other day, the text of which was prepared by a typist and then photographed onto the plate for the planographing. On the other hand, a printer in Grand Forks, North Dakota, through the installation of planographic equipment, has been enabled to materially reduce his costs and provide his customers with a product as suited to their purposes as they had used before-and as satisfying to them. Again, Donnelley's is broadcasting remarkable prints of illustrations done by offset in four colors, while Theodore Regensteiner is printing Apparel Arts, a quarterly that sells for \$1.50 a copy, in a manner satisfying to the publisher, the advertisers, and the readers, largely by offset. Oh me and oh my! If it is not offset in one form, it is offset in another. The printer's is no bed of roses. But let us return to St. Louis. The Board of Election Commissioners there planographed the latest roll of the registered voters. Officials of the Allied Printing Trades Council contended that the statutes require that the lists are to be printed and, further, that planography was a substitute. They set forth that planography is produced by the photographing of typewritten copies, transferring these photos to a plate and then offsetting to sheets of paper, not mentioning, according to the newspaper report we have, any press, cider mill, or wringer. Judge Hall, the newspaper goes on to state, issued a permanent injunction restraining the use of planography in issuing the list of voters. As an item of news, the recently issued tax rolls of the City of Chicago were planographed, and the Allied Printing Trade Council of Chicago let 'er ride. It might be said in connection with this that a number of plants which are big enough to handle such orders have installed planographic equipment, or will, in order to hold some of the work they must otherwise lose because of prevailing wage scales. In the end, of course, forcing maintenance of such wage rates harms the workman more than his employer, since the employer will look for a more economical method as a matter of self-preservation.

PRINTERS declare sadly that nobody has cash to buy printing. Yet, printers are making money! How? Instead of selling "so many type impressions on some kind of a paper" they are selling ideas. They do not sit around racking their brains for new didoes, but adapt the proven "pullers" in The Inland Printer. Many profit by using some of the mailing pieces featured each month in our columns. A letter from one such alert printer is reproduced on another page. It tells how the mailing piece electros are doing double and triple duty—each time at a profit. You can cash in as successfully, if you want to!

Once More the issue comes out on an English-finish paper. The editor cannot say, just now, how long this will continue. The vote requested in the last issue somewhat favors the dull stock so far, although there are quite a few who champion coated paper. Help us off the fence by sending in your choice. This is your special dispensation to do so!

IN AN EARLY ISSUE OF THE INLAND PRINTER will be published the votes of two hundred people, mostly outside the graphic arts, on the twenty-five leading letterheads, as listed by the seven regular judges in our recent competition. The winners were announced in the January issue, while a number of the outstanding choices are shown in this issue. Sixty have been polled so far and only two have selected as their first choice the one accorded first place by the judges. Number 390, shown on page 49, leads with twelve votes, although it will be noted from the table on page 42 that it is not up among the prize winners. The question is: Who is the best judge? The editor is of the opinion that the object of all printing, particularly of publicity printing, is to appeal to, impress, and influence people by and large-bankers, hod carriers, and the laity generally, as well as artists, designers, and typographers. Several designers aver this is not so, adding that the public has to be educated by those who have given the matter special study. However, who pays if, while the educating is being done, sales are lost? You can assist the editor by writing him your feeling in the matter, no matter which way you lean.

Retailers Expect Printing Suggestions That Quickly Pay for Themselves

Nickels are "important money" to store owners. Small, profitable orders can be yours in exchange for ideas that help the merchants show a profit

Suggestions on how to adapt the stunts used by leaders in various lines to the prospect's own needs often will clinch the retail merchants' printing orders. The other day I came across a radio dealer who used, as one of the features of his successful service department, a double government postcard which was mailed to customers on completion of service. It read:

A satisfied customer is our greatest asset. We are doing our best to satisfy you.

Mistakes will happen. We are not infallible. When we are at fault, we want to know it. Please return the attached card. It means much to us.

The return portion of the card provided for answers to the following questions: Was our work entirely suitable? Was it completed when and as promised? Did you receive courteous treatment? How can we improve our service to make it more satisfactory to you?

By HARRY P. BRIDGE, JR.

In this kind of selling, the important thing is not the size of the initial order—although that can be profitable too—but the good will and future business that should come from your suggestion.

To meet chain-store competition, almost every grocer now features several daily specials. In this connection, I recently ran across a system used by a Wilmington, Delaware, store which was making 1932 its most profitable year. Properly presented to any local grocer, a similar system should pave the way for some nice orders.

In order to acquaint his salespeople with the daily specials and to make sure that they mentioned them at every opportunity, the Wilmington grocer used 4-by-7-inch cards in six different colors, one color for each business day.

One side was headed "Special for Today" and contained spaces for the date, The second column contained a similar list of those who bought the second special, and so on. (See reproduction.)

This system should be greatly appreciated by alert grocers. First, it makes certain the salesmen are thoroughly acquainted with the specials. Second, it puts this phase of the work on a competitive basis, the grocer giving small awards to clerks showing the best record over a period of time. And third, the system does much to add the personalized touch to the store's activities, because it teaches clerks to call all of their regular customers by name.

If there is a jeweler whose business you have been unable to land, your chances should be greatly increased if you will approach him with a post-card idea which has proved quite valuable in building watch-repair business for a well known Philadelphia concern. The card is sent to old customers and reads:

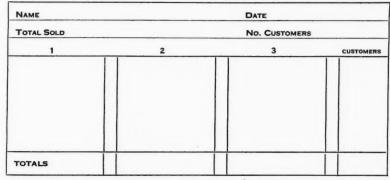
As it has been slightly more than a year since you brought us your watch for repairs, we want to suggest that you return it for cleaning and oiling at your convenience.

Giving your watch attention at the proper time prolongs its life and service, just the same as regular oiling and greasing lengthens the life and service of your automobile. As a matter of fact, you undoubtedly grease and oil your car many times a season—yet your watch is a far more delicate instrument and is in constant use every hour of the day and night.

So why not leave it with us for conditioning the next time you are in this neighborhood? It will be ready for you in a few days.

A similar idea might be sold to any concern handling service or repair work.

There is always a good opportunity to break into the restaurant-menu business by suggesting something new and different. One way of doing this has been demonstrated by a prominent eastern restaurant which uses the back of its menu to carry a message from the head chef coupled with the recipe for one of his better-known specialties. Patrons



This form helps grocers' clerks to keep track of the "specials" they sell, with a record of the buyers. The reverse side contains prices and selling points of the items

Hundreds of these cards were returned. Not only did they keep the dealer's service men "on their toes" but, hung in his windows, a thousand or so of them looked decidedly convincing.

There you are! A definite printing suggestion of this sort will give you an entering wedge to a lot of profitable business from many concerns.

description of the featured items, and prices. The reverse side was ruled into three columns with a place at the top for the clerk's name, date, total number of specials sold that day, and the number of customers who bought them. In the first column, the clerk was required to write the *name* of each customer and the number bought by each.

SERVICE RECORD Telephone No. Shuman Bros. 1501 GERMANTOWN AVENUE Name Address Date Purchased Sale No. Merchandise Date Service Requested NATURE OF COMPLAINT SERVICE REPORT Completed

This service record card has five report spaces on the face and six on the back so the repairman can add to the firm's data on the customer's needs after each visit

are then invited to take the menu home
—worthwhile advertising for the restaurant to say the least.

Bv

Another restaurant uses a box on its menu to feature the daily special in a humorous manner. For instance, a lamb chop dinner announcement carried this little poem as a means of calling attention of every diner to it:

Little Bo-Peep has lost her sheep, Please tell her where to find them; Tell her the sheep have all gone away And left lamb chops behind them.

Next time you approach an electric, department, furniture, or radio store, try this "store lead" system on them:

Printed 6-by-8-inch cards are kept handy for use by store salesmen. These are called "store lead" cards and are used to provide outside salesmen with information regarding visitors to the store. They are ruled into two parts, the upper half containing space for name of the salesman filling it out, date, name and address of the prospect, appliance in which he has expressed an interest, age, and make of appliance he is now using, with ample room for remarks.

The lower half is filled in by the outside salesman who calls upon the prospect. This part has spaces for date when first call is made, date of demonstration, and appraisal value of old appliance to be traded in. This is followed by several lines for data on other appliances found in use in that particular home—this to form the basis of subsequent sales approaches and future sales and service.

There is also a line for "Next Purchase" wherein the salesman is expected to mention what appliance the prospect will probably buy next and the approximate date he should be approached. Another line is for the first "call back," while the last two lines provide space for the salesman's name and the net results resulting from this lead.

Customer's Signature

Bv

This same company also supplies the service men with slips to be filled in after a service call. While there they are instructed to keep an eye open, not only to ascertain what electrical appliances might be lacking, but also to ascertain the condition of those already in use. Such information is listed on the cards which are turned over to salesmen who can then approach their prospects with definite propositions.

Another printed stunt of real merit has been developed by a suburban druggist. He prepared a small, detailed map showing all the streets and landmarks in his section, printed this on a card and sent it to his customers with the suggestion: "No doubt many friends who come to visit you for the first time have a hard time locating your home. We have prepared maps like the enclosed sample and will gladly supply you with as many additional copies as you desire. Simply mark the location of your house

No DOUBT it is an oversight that this account, which is now past due, has not been paid. Will you please give it your prompt attention?

Imprinted on statements, this panel brought results to the user and profits to the printer

with an X, hand the card to friends, and they can find you without difficulty."

Still another suggestion which might be made to advantage to stores handling radios comes to us from a hardware dealer who has been doing a recordbreaking business in this line. To overcome price haggling, to insure prompt decisions, and to provide the customer with complete price information, this dealer equips each set placed on demonstration with a large red price tag on which is printed as follows:

Quotation
Cash Price \$....
Payment Plans
\$..... down and \$.....
a month for.... months
or
\$..... down and \$.....
a month for.... months
We will call for this outfit on

(These are our best prices and terms. Further concessions cannot be granted.)

This same dealer has also done well with distributing "Prospect Cards" to old customers. These contain spaces for the names and addresses of five new radio prospects suggested by the latter. These prospects are then visited by a salesman. The name of the old customer is used by way of introduction and he is credited with \$5 for every sale made—an effective way of getting satisfied customers to work earnestly and aggressively for any kind of store.

These are but a few of hundreds of business-getting merchandising stunts found in use by merchants wherein the printing plays an essential part. Many more might be mentioned and many might be picked up by the alert printing salesman keeping eyes and ears open.

Handling Small Electro Repairs

in the Printer's Own Plant

The small repairs on electrotypes may reasonably be handled by the man in charge of the plates in any plant, said Horace W. Haydock, president of the Royal Electrotype Company, of Philadelphia, in an address before printing students at Carnegie Institute of Technology. Mr. Haydock continued:

"He should have a tool kit containing a micrometer, hammer, square, soldering iron, brace and bit, keyhole saw, marking calipers, punches, magnifying glass, files, engravers' tools, and a steel straight-edge. With this outfit the flatness of plates may be tested, new bevels soldered on, the thickness of plates determined, and inside or outside mortises be cut quite satisfactorily."

THE PRESSROOM

By EUGENE ST. JOHN

Practical questions on pressroom problems are welcomed for this department, and will be answered promptly by mail when a self-addressed stamped envelope is enclosed

This Should End Wrinkling on Press

We are enclosing a printed specimen of tracing paper which we were unable to keep from wrinkling at the bottom. This was printed on a pony cylinder press. Can you tell us what can be done to overcome this trouble?

Make sure the form and chase are not sprung, but firmly seated on the bed of the press, and that the bands are properly adjusted with somewhat more pressure in the center than toward the ends. Use hard packing with minimum overlay to avoid lumpiness.

Sometimes cutting out a sheet or two inside of the panel will stop the wrinkling. In other cases it is necessary to paste or glue on strips of four-ply cardboard one-half inch in width and three inches long and extending an inch or two beyond the back of the impression in the margins on the draw-sheet parallel to the bearers on the press.

Black Border Not Printing Process

We are sending a sheet of opaline paper. A customer desires five hundred copies printed with a black border on all four edges of the width of sample herewith. What is the best method of applying such a border?

While such a border may be printed, the cost of a plate of such size is unreasonable. You had best have the bordering done by a manufacturing stationer in your vicinity. His method is to fan out the sheets "shingle-wise" and paint the edges with a brush, using a special black ink (mourning stationery black).

Wants Mechanical Guides on Platen

I wonder if you know of someone that makes a mechanical guide which can be used on platens to avoid use of quads and pins.

You may get mechanical guides from any of the typefounders.

Cheap Boxboard Is Colored by Offset

Can you determine from this small sample the method which was used in coloring the stock—that is, whether it was colored by the papermaker, such as heater colored, calender colored, or is it colored by printing? We have not been able to determine whether this is an oil ink, water color, or an anilin dye. We intend to attempt to duplicate the sample and before proceeding desire to learn something of the method of coloring such board.

The sample is chipboard lined on one side with manila paper which has been printed with oil printing ink on the offset press, a tinted green lake ink being used. It would be difficult to match the color at less cost by any other method.

Asks Quicker Makeready on Cartons

Will you kindly outline the quickest makeready used today in carton work from plates?

The two favorite methods are to use precision plates and print without any makeready or to level the plates before going to press with a regular underlay and use a special blanket on the cylinder and dispense with overlays.

He Uses Metal Overlay on Halftones

Kindly send me information concerning metallic overlays and location of dealers in same. Due to the size of our halftones, the average running about 20 by 50 inches for this particular work, I know of no other overlay (due to distortion) that will answer except metal.

We are sending you the name of the supplier of the metallic overlay outfits, which are unexcelled for your purpose.

* A Copy Suggestion * *

Good Printing

OOD PRINTING steps right up with the dynamic assurance of a star salesman, and has its "printed say." ... Good appearance is as necessary to the printed piece as to the personal salesman. . . . Each has its duty to perform, its impression to make, its message to deliver. . . . Isn't it as ridiculous to expect success from a shabby mailing piece as from a stuttering, tramp-like salesman?...We can clothe your sales literature with the same dignity and authoritativeness as your personal representative. And yet good printing costs no more

General Printing Company, Detroit, Michigan, advertises nationally effectively in this manner

When to Use the Impression Screws

Should the impression screws on a small press be moved for each order? Our pressman contends that they should and moves them for practically all. Isn't it better to keep the platen as near parallel to the form as possible at all times? Isn't it better to underlay a heavy form rather than to move the impression screws? The pressman also contends that the bottom of the platen hits the form first. Is this so?

It is clear that your pressman knows his impression. The platen may be kept parallel to the form only by using the screws when light, medium, and heavy forms are run on one press. Otherwise the bottom of the form (on the heavy runs) hits the form first and excessive overlaying is required to get a perfect print, and to avoid slurring.

Probably the best method is to square the platen to a medium form with the screws. Afterwards, pull the top of the platen back for light and advance it for heavy forms with the two upper screws. With the clamshell type of impression press, underlaying the form is not a substitute for changing the screws and it would be an error to make the form over type height as a compensation.

Changing the screws is quite easily done without loss of time if one takes as guide the facets on the screws. If one screw is advanced one facet, the other should also be advanced just one facet, not one and a half or two. The object of changing the screws is not to give more impression on any one corner, merely to make the platen parallel to the form.

Strip-gumming Machine Is Cheapest

We have been handling quite a few orders on our regular strip-gumming equipment, but believe that on smaller orders it would be advantageous to use our cylinder presses. We will appreciate information on doing this work.

While strip gumming may be done on the cylinder press you will find it better to use either the inexpensive end-gumming device or the small strip-gumming machine for most smaller orders, thus freeing your cylinder presses for their regular duties instead of using them as makeshift gumming machines.

Friskets the Halftone on an Antique

Will you tell me if this 160-line halftone is well printed on antique paper or not, as shown on this specimen we are enclosing?

Quite well printed, and apparently through a frisket on a platen press with hard packing. Another way to do this stunt on a cylinder press is told in The Inland Printer for October, page 50.

Wood Type in Form Causes Trouble

We have been having trouble at times using wood type in forms with metal type; single letters and entire lines sometimes will not print clearly. For example, I tried six different K's in the sample herewith without satisfactory results. We had new rollers, changed them end to end, raised, lowered them, shellacked and lacquered and finally burnished the wood letter. Is there any compound for use on wood type to make it print evenly?

As wood is changed in dimensions by changes of humidity, be sure each line of wood type is longer than the slugs of metal between the lines so that the quoin pressure is on the ends of the wood lines.

Sound the form carefully at lock-up. Quite often a letter or two will fail to lift. Make sure the form is not sprung, but firmly seated on the bed of the press. After these precautions, if you find a wood letter or line is not printing, place an underlay of folio under the wood. Halftone ink of good grade works best on mixed forms on good grades of paper.

Because of the solids in these forms you will find the presses with better ink distribution will handle this work with least trouble and extra makeready.

Uses Rubber Plates for Letterheads

One of our readers has submitted a neat letterhead printed in three colors from molded rubber plates. The rubber plates made possible an effect on the vellum paper not otherwise obtainable.

Ozone Is Not Best Drier for Rotary

We desire to secure information on the use of ozone in drying ink on multicolor rotary presses. Can you give us any references to where to obtain such information?

We are supplying the required references. However, you will not find the solution of handling the product of fast rotary presses in the use of any drier of extraordinary speed. Fortunately, available means are much less cumbersome than ozone drying equipment. Offset in backing up is avoided by using special tympan. The handling of damp sheets and further operations, such as rewinding, sending the web through the gluing machines, and so on, are safely and instantly accomplished by using sprays. With special tympan and sprays, drying is of secondary importance and may

be left to the regular drying agents now in use. We are supplying names of suppliers of tympan and sprays. By consulting them you will find them willing to make all your problems easy.

Multicolor Trick Tickles Customer

We are enclosing a folder done by a competitor for one of our customers, who told us that some new process of color application was used which did not necessitate the purchase of additional plates.

At first we thought this was a process of applying color used by photographers, who advertise this kind of service for printers, but it proved not to be their work.

The sample is a reproduction of an order we printed, except that the competitor has added color to four engravings. This satisfied the customer and he feels that our competitor has shown him something that we have been unable to do, and in this way he may be weaned away from us. Of course we don't want this to happen.

You will find the stunt in question described in detail in an article by E. A. Andrews in the February, 1931, issue of The Inland Printer, on page 88.

Expects to Do Cutting and Creasing

I want to get all possible information on cutting and creasing on an ordinary cylinder press, what to use for packing, and if this press will do for this class of work. I have never done cutting and creasing before.

Regular cutting-and-creasing cylinder presses are built for this work. We are giving you source of supply and name of concern supplying a manual on the subject. You may use the regular cylinder printing press by substituting a sheet of brass for the regular packing, but this is not to be compared with the cutter-and-creaser for efficiency. And do not forget the oversize platen cutting-and-creasing press if this work is within its range.

Print Black, Then Transparent Ink

In using transparent inks on the enclosed letterhead, is it advisable to print the black first to insure the best register and, also, what is the most efficient way of printing this order?

The best sequence is black, green, red. The black should be well set but not dry before printing other colors.



"In the Days That Wuz"—Executive Meeting
Cartoon by John T. Nolf, printer-artist

THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

Latin Pronunciation Still Holds Its Place in the Spotlight

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That New Jersey proofreader who accepts his copyholder's pronunciation of "alumnae" with the long sound of "i" displays, in my opinion, an unwarranted faith in the infallibility of the modern high school graduate.

The boy, in all probability, was so absorbed in the post-scholastic activities of his alumni (spelled with an "i," and pronounced very properly with the long sound of that letter) that he forgot to remember the intricacies of gender he had been taught in his erstwhile studies of the language of ancient Rome.

His pronunciation of "alumnae," plural of the feminine "alumna," is neither Continental nor English. It is simply wrong. The proofereader was right with his long sound of "e"; that's the Englished "ae," accepted quite generally in America today. The Continental pronunciation is a variation of the long sound of "a"—an "a" that inclines slightly toward the German "oe" as in "Goethe," and like it is the result of a contraction of the lips.

As for your own impression that the "older folks are apt to use the English pronunciation while younger persons incline toward the Continental," I find considerable evidence to the precise contrary. Youngsters of today, almost without an exception, pronounce their Latin words in phonetic English; while we old-timers, trained in the Continental manner, listen with an offended ear.—Missouri.

You're showing me? It is quite a while since we discussed this matter; this letter somehow got mislaid, and has but lately turned up, to receive a warm greeting. I first studied Latin in high school in 1897. We there declined "causa" so that the genitive and dative singular, "causae," sounded like English "cow's eye." At Princeton, in my time at least, we used that pronunciation. "Alumnae," feminine plural, we would have pronounced "alum-nye." "Alumni," masculine plural, we would have pronounced, in class, "alum-nee." (The "u" was like short "oo" in English "book.") But outside, where the word was not thought of as Latin but was as English as "old grad," we did pronounce it as "alum-nye." So what?

The "Belgae" who inhabited one of the three parts of "Gaul as a whole" we termed "Bail-gye." (This exaggerates somewhat our lengthening of the "e" in the first syllable, but gives it as closely as I know how to represent it.)

It would be easy to write pages of copy on this subject, but there is just one phase of it that has practical interest in this department. That, of course, is the working together of copyholder and proofreader in any matter in which Latin words occur. It is necessary for the team to have exact understanding as to the pronunciation to be used, so that the proofmarker will know without having the words spelled out whether the copy says "ae" or "i."

Dictionary Should Be Followed in Division of Simple Words

Many times disputes come up between the front office and the operator as to the syllabication of words. Words like "dancing," "singing," "accounting," "announcing" are cause for a lot of arguing. Please syllabicate these words, and state the rule which can be applied. It will help a lot.—New York.

Webster divides "danc-ing," "sing-ing" (what else is possible?), "account-ing," "announc-ing." It separates the main stem of the word from the suffix. Some prefer to divide according to pronunciation: "dan-cing." Many factors must be taken into account when you begin trying to make rules for division. The best way for most shops is to adopt an authority to follow. Possibly some consultants of dictionaries do not know it, but all good dictionaries give these divisions in their word entries.

Foolish to Make Up New Words When We Have So Many

In the November issue you made a suggestion for language reformers. I suggest they make compound male and female pronoung thus: "his or her," "hiser"; "him or her," "himmer"; "he or she," "hesh." This is not my own idea; I remember reading it in a journal a few years ago.—Texas.

Rather good suggestion not to have originated. We do not seem to need new words. I did hear a good one the other day, however; a radio announcer, meaning to say "cash customer," squeezed it down to "cashtomer." Neat, isn't it?

Dele Mark Seen in Many Forms and All Mean "Take It Out"

As a newcomer in the proofreading world, I am puzzled by the variety of ways in which the dele mark seems to be made. Which way is the right way?—New Hampshire.

There are indeed many ways of making this mark; almost as many, it sometimes seems, as there are persons who use it. In the best form it is like a lowercase script "d" looped at the top. Some readers make it with severe plainness, others give it fancy twists and quirks, and not a few make a mark that might be anything but the "d" for "delete," unless you happened to know the reader's style of marking. The important thing is that it be made always the same, so that the operator making the corrections shall unfailingly recognize it.

"Number" of Subject and Verb Should Be in Agreement

Is this, from a newspaper editorial, correct?
—"A variety of views have been expressed."

It puzzles me.—Oregon.

It is not grammatically correct, but exemplifies what seems to be an ever increasing usage. Whether the grammar books of fifty years hence will sanction such usage is too much for us to say; but the rules as they now stand certainly call for agreement, in number, between subject and verb. Confusion springs from the use of a phrase with a plural noun after the singular subject, as in the example given. The construction is this: "variety" is the subject; "has been expressed" is the verb. "Of views" is a phrase modifying the subject. Grammar goes out the window when speakers or writers permit the presence of the plural "views" to shunt them off the straight track. It boils down to this: We may deliberately violate the rule if we wish, for comfort or convenience; but the rule is not thereby made non-existent, it is only unapplied. The sentence is typical of an apparently growing usage, but the only grammatical form for it is "A variety of views has been expressed."

What Is Word "Number," Plural in Number or Singular?

How do you feel about the number, grammatically speaking, of the word "number"? It seems to me that, while singular in form, it is so obviously plural in meaning as to call for a plural verb. And yet, many persons whose opinion in matters of grammar I respect take the opposite view. For instance, in a valuable book on copy-editing occurs this statement: "There is any number of plain and fancy names for these news summaries." My feeling is that the word "number" here has so obviously a plural indication that it is incongruous and misleading to use the singular verb. What do you think?—Oregon.

I think it is a shame to break down the beautiful structure of our wonderful language. There are times when words like "number"—such as "group," "company," and the like—are given what we call distributive meaning, and take a plural verb. But if "number" is not singular, when used in this way, how do you account for the expression "a number"? There is a number; a number is there. Now, qualify the idea intimated in "a number": a number of names. "There is any number of names. "There is any number of names" is sound, correct English.

There is any number of times when a "feeling" about language may well be trusted, and there is a still greater number of times when it should be regarded with suspicion and put to severe testing. This I know: people in these days are more and more disregarding the foundational principles of grammar and going at the hurdles blind—and the result is nothing but a mess.

I believe it will not be many more years before a new grammar book is written that will recognize the actual changes in our speech, the accepted revision of old standards, such as the modern uses of pronouns. I am by no means a slave of the rule book. But I do like to see usage guided by clean logic.

Constant Care Is Needed to End Outs and Doubles in Proof

Lately I seem to be missing too many outs and doubles. Can you tell me why this might be, and how to correct it?—Delaware.

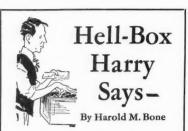
Possibly you are working too fast; or it may be that your eyes need attention. Outs and doubles should be a special object of proofreaders' vigilance, because the reader is exposed to the same trap that caught the compositor, the repetition of a word quickly after its first appearance; especially when the two appearances are at the beginning of lines, so that the eye easily jumps from one to the other, missing the interposed matter. If you are not working beyond

your proper speed and your eyes are all right, there is nothing to say except that you must guard against flashes of mental inactivity, and watch every word and mark with deliberation. Perhaps following the lines with a pencil point as you read would help.

"Him Her Who" Is an Awkward Grouping, but Easily Fixed

Away back in the July issue, in an answer to "New York," you quoted from The Princeton Alumni Weekly as follows: "... for you will permit me to associate with him her who has been," etc. It looks to me as though it would have been much better to write it "... for you will permit me to associate with him Mrs. Hibben, who has," and so on. I think I would have queried it.—Maryland.

In all likelihood the address in the magazine was based on a shorthand report. No doubt the speaker's meaning was perfectly clear to his hearers. The expression was reproduced as a curiosity of language. It is much improved by the change suggested, and probably the speaker would have so corrected it if he had seen it in proof. It is grammatically unimpeachable, but the three pronouns in a row do look funny.



To become a first-class display compositor, it quite often becomes necessary to display great skill.

Then there was the Scotsman who bought a book, thinking he could add the jacket to his wardrobe.

Some foremen don't like lady comps because they are not the right type.

Cutting the *heart* out of all printing prices is one sure way to *get a head-ache* that cannot be cured.

Sometimes, when sheets won't register as you want them to, "It isn't the heat, it's the humidity."

Fishermen earn a living by casting nets, while machine comps earn it by casting lines. Who's a fish?

No need for printers to go hungry as long as they have mutton quads.

When setting fashion advertisements, naturally a comp should follow the style-sheet closely.

An all-'round man is no good to the boss unless he's also on the square.

The chase said to the standing type, "We've met before some place.

Your name I don't remember, but I do recall your face."

du Pont Family Sets Own Rule on How "d" Is to Be Printed

Some time ago you spoke of the capitalization of the particle "du" in "du Pont." My preference would be "Du Pont," but "John du Pont." (See University of Chicago Press "Manual of Style.") However, the du Ponts want the following styles used on all their printing: "The du Pont family," "The du Pont Company" (because it is part of the corporate title "E. I. du Pont de Nemours & Company, Inc."), "Du Pont is a French name" (because used to begin a sentence), "The Du Pont Building." The official map of Wilmington gives "Dupont Circle." That makes somewhat of a variety.—Delaware.

Coming from Delaware, this note deserves respectful attention.

Correct Usage of "a" and "an" With Figures Is Simple

In newspaper proofreading it happened in one day's work that I encountered these two expressions: "a 12-day study of farm relief," "a 11-point margin of victory." Now, they are exactly alike, the article coming before a compound of figures plus a noun; yet they did not seem to me just right, though I let them go as per copy. Please comment.—Louisiana.

The two expressions are not "just alike." "A 12-day study" is correct, but "a 11-point margin" is wrong. The adjacency of the article and the figures is not the criterion. The rule to be followed is, "Use 'a' or 'an' exactly as you would if the numbers were spelled out: 'A twelve-day study,' 'an eleven-point margin.'" The logic is simple.

Webster Settles This Argument and Everyone Is Relieved

I was surprised to see in your column the division "nec-essary." I contend that it should have been "ne-cessary." The former gives the hard "c" (as "k") in reading, which is altering from the correct, as in the full word; the latter gets over that difficulty. Also in your columns I have seen "corre-spond," which I would change to "corres-pond."—England.

"Nec-essary" and "corre-spond" are divisions given by Webster.

Ellipsis Is a Common Language Trick Which We See Daily

In an advertising piece addressed to retail merchants, the following paragraph was subject to dispute: "The wise merchant knows that no matter what his price policy, he cannot abandon quality." One party insisted that the words "may be" were absolutely necessary after the word "policy," while the other contended the sentence as written was not only correct but had more strength. Is it permissible to omit the obvious verb as was done in this case? Please elucidate.—Kansas.

This question answers itself, as we say, in that one word "obvious." Personally, I would have written it "whatever his price policy may be," but the

ellipsis is perfectly permissible, quite in line with common usage, and utterly without ambiguity. Consider these examples: "What if he misses the train"; "Difficult, but I'll try it"; "Why hesitate"; "It looks as if it were made of gold." The full meaning of these is: "What will happen if he misses the train," "It is difficult, but I'll try it"; "Why do you hesitate" or "Why should you hesitate," and "It looks as it would look if it were made of gold." Bad ellipsis is the cause of much faulty expression, as when we say "I have and shall always be sorry" instead of "I have been and shall always be sorry," the defect in which is apparent without further comment or analysis.

Comma, Colon, and Semicolon Strive for Popular Choice

"It was the highest in all of the schools except two; namely, H and 39." "It was the highest except two: namely—" Which is correct: the colon or the semicolon?—Iowa.

The semicolon is my preference. However, use of the colon is equally justifiable. Some writers and proofreaders would prefer to use a comma: "It was the highest except two, namely." In settling the point for a style-sheet, make practice consort neatly with the shop's general usage of points.

Use of Possessive With Name Is Defended as Best Form

I would like to have your ruling on the use of the possessive in the following instance: "He is a friend of John Wilson's," "He is a friend of John Wilson."—New Jersey.

My own preference is for use of the possessive form, but probably that is only a happen-so, because I was taught that way. However, I do think that the phrase without the possessive comes a bit short of the fulness of meaning of the other way of saying it. If some member of the Proofroom family can state precisely the difference, it would be appreciated. The form without the apostrophe-"s" seems more grammatically defensible, but the meaning seems to be strengthened when you stick on the possessive trimming. Certainly we all say "a friend of mine" rather than "a friend of me." It is like that good old subject of argument, "two weeks' vacation."

Custom Permits a One-Em Dash to Be Used Without Spaces

Which is correct, "Over-equipment of the obsolete—under-equipment of the modern—must go," or "Over-equipment of the obsolete—under-equipment of the modern—both must go"?—India.

It is not customary to use spaces with the one-em dash in setting type.

Printing Industry Dislikes Prophets With "Right" Language Rules

By EDWARD N. TEALL

ANYBODY who undertakes to answer publicly questions on punctuation, diction, grammar, and what we broadly term "style" in the editorial phase of printing is simply asking for trouble. In few instances will his rulings go unchallenged. If he gives a positive answer he is sure to be criticized for setting himself up as an authority, and if he merely presents the varying and perhaps conflicting possibilities he is quite likely to be called a sidestepper. In conducting the Proofroom for nearly ten years it has been my endeavor not to be dogmatic or didactic, not to pose as an authority, but to confine answers to the territory of practical helpfulness.

The proofreader who presents a query is by fair assumption not so much interested in the finespun philosophy of language as in the usage followed in good shops. He does not want material for a doctor's thesis; he wants information that will help him turn out work which will stand the test of comparison with that of shops recognized as high class; and he wants to be able to defend his own product against whatever criticism may be brought to bear upon it.

Proofroom does not undertake to dictate to anybody; it strives only to be helpful, and it takes little less pleasure in arousing and stimulating discussion than in providing a final solution of some proofroom problem. Only through frank and free discussion can we who desire to match good typography with clean editorial style achieve progress.

This is what started it

These reflections are inspired by receipt of a welcome letter from a reader, commenting on an item in Proofroom. Someone wrote to ask about the grammar of the following: "Whence all but he had fled, and none but I remained." The answer was given: "The pronouns are in the wrong case; the sentence should read, 'Whence all but him had fled, and none but me remained." Further, that "but," as here used, "is not a conjunction, it is a preposition." To show the correct grouping of the words, the expression was printed this way: "Whence all (but him) had fled, and none (but me) remained." And in my opinion, reaffirmed for whatever it may be worth, that answer was correct.

But a reader in New York, who conducts a proofreading, manuscript revising, and copyreading service, writes in with a rather magnificent if not wholly persuasive conviction that his missive "will settle all doubts on the matter," and he quotes from an authority with which I happen already to be quite well acquainted, namely, Fowler's extremely interesting but not always final "Dictionary of Modern English Usage." Here is the quotation, exactly as written by the objector to *Proofroom's* answer to the question a reader asked:

Case after "but" = except. The question is whether b. in this sense is a preposition, & should therefore always take an objective case (No-one saw him but me, as well as I saw noone but him), or whether it is a conjunction, & the case after it is therefore variable (I saw no-one but him, i.e. but I did see him; No-one saw him but I, i.e. but I did see him). The answer is that "but" was originally a preposition meaning outside, but is now usually made a conjunction, the subjective case being preferred after it when admissible. A correspondent who has collected a large number of examples in which an inflected pronoun follows "but" informs me that 95% of them show the conjunctional use; "Whence all b. he (not him) had fled" exemplifies, in fact, the normal modern literary use. "All but him" is used (a) by those who either do not know or do not care whether it is right or not-& accordingly it is still good colloquial -, & (b) by the few who, being aware that b. is originally prepositional, are also proud of the knowledge & willing to air it-& accordingly it is still pedantic-literary. It is true that the conjunctional use has prevailed owing partly to the mistaken notion that "No-one knows it b. me" is the same sort of blunder as "It is me"; but it has prevailed, in literary use, & it is in itself legitimate: it would therefore be well for it to be universally accepted.

Fowler is rather "superior" when he says "all but him" is used by the ignorant or the careless. If that were so, would the usage be truly "good colloquial"? To say that good colloquial usage is the product only of ignorance or of carelessness is to assume that the little class of grammarians and their disciples are dictators and directors, while the masses who make the language are withholding due recognition from this external authority; and I simply cannot swing into line with that proposition.

Grammarians properly do not dictate what shall be the forms of speech. They study language as it is used by the people; the common run of folks in everyday, informal speech and writing, and the more self-conscious, deliberate, and style-observing group in production of copy for print. They (the grammarians) frequently err in analyzing the facts of language. Instead of grasping the subconscious mental operations which govern the choice of words and the building of phrase and sentence, they are swayed, unwittingly, by the previous conclusions of other grammarians.

It is my contention that "no one saw him but me" is an expression of the idea "I was the only one who saw him," and that the "average" person would say "No one but me," in answer to the question "Who saw him?"—but as the sentence builds out horizontally and new word relations enter into the situation, he becomes confused and gropes, and so is born the preposition-conjunction ambiguity, confusing the issue.

Rules sometimes seem queer

When you get right down to it, isn't it true that Fowler holds the conjunctional use of "but" in these expressions to be at least partly due to erroneous belief that the objective case of the following pronoun is the grammatical cousin of "It's me," and that his argument for "No one knows it but I (know it)" is a plea to accept a usage because it is popular even though grammatically incorrect? And isn't it funny that I, who think "It is I" an affected way of speaking, should be so keen in defense of "Whence all but him had fled"? Fowler crosses his own trail—and so do I.

Lest we lose our way in a labyrinth of immaterial contention, let's get right down to the finality of the matter. It boils down to this, that there is a zone between common, unstudied usage and the careful, formulated style of the language student. In that zone one man's views are as good as another's. Rightness and wrongness are not sharply defined and clearly distinguished. And the expression under examination lies in that zone, it seems to me.

The correspondent who caught me up on my answer to the original querist "ringed" the remark in his quotation from Fowler's ever interesting but not divinely inspired book about "but" now "usually" being made a conjunction and the subjective case being "preferred" after it, and wrote in the margin of his letter, "You may, of course, sidestep by taking exception to these words."

And I ask, "Is that nice?" So far from desiring to sidestep, or to ignore the comment, I thank our reader for sending in the quotation, and have promoted it from a place in the department to a position as a special article.

Get Orders by Advertising Yourself When Others Quit; Here Is How!

Whether a business is large or small is not important. But if the man at its head does not believe in advertising, that business cannot grow, in fact, it must soon fall by the wayside. Experience over many years has taught business men that *intelligent* advertising increases sales, even as foolish advertising or none closes the plant.

In childhood we gain our first knowledge from print; as we grow older print keeps us informed on current happenings and of new products for making our work easier or to increase our comfort. Our faith in print is strong because so much that we hear is false that many of us doubt our ears, yet all of us willingly believe what we see.

Printers can profit from this. The hesitant need only remember that Coca-Cola, constant money-maker for years, is increasing its advertising for 1933. John S. Swift Company, planographer of Chicago, New York City, and St. Louis, is planning to increase its advertising in 1933 and expects new business.

If advertising can do so much for others, it can do at least as much for the producer of advertising—the printer. Many printers never advertise their work—trusting to an occasional card, "We are still in business," to bring the customer into the shop. Other business leaders are cashing in while competitors with "buck fever" are holding back. It is equally possible for the printer to profit more from his advertising while his competitors are "pinching pennies."

The printer who has enough confidence in himself to advertise when the others are lying low soon gains a reputation for being the best and most progressive printer in his community. The printers can produce their own pieces during dull moments between orders, thereby having little cost to cover, so they really have less excuse for not advertising than their customers. Too, a printer's advertising suggests advertising to other business men.

On the opposite page is the inside spread of a new mailing piece we have prepared to advertise your business. On the page backing it up is the outside spread, exactly as it would appear in a folder you can produce for yourself. Garamond Old Style has always been one of the most popular of faces with advertisers, as the Typographic Scoreboard has shown each month.

Each month THE INLAND PRINTER will present a similar piece to advertise printers. Each piece about a new type face will offer many facts of interest about that face, thoughts that will suggest to your customers and prospects how that particular face will fit some mailing piece they plan to produce.

The series will prove an order clincher for all printers because it will convince customers that the printer issuing this series really knows his type equipment. In these times, when printing buyers demand full value for every dollar spent, the printers can increase the amount of business they get by featuring the type faces they have, showing how they will most fittingly serve the prospect.

The faces to be featured will be those available from various sources of supply. No preference between such agencies will be shown and in this way the greatest number of the printers will be served. Later, if enough printers use this help for advertising themselves, other kinds of copy advertising you and your printing will be added to the series.

How to use this piece

And now, of course, you will want to know how you can make use of the folder shown on the opposite page and the page backing it up. The Inland Printer will grant copyright release on it to only one printer in each town. The first one to write in requesting it is the one who will receive this copyright release. He may set the piece in his own shop if he desires, or electros of the complete piece may be purchased from The Inland Printer—the outsidespread electros being cut down to provide space for name and address.

There is only one obligation upon the printers who obtain the copyright release for this and succeeding mailing pieces. The Inland Printer requires three copies of the finished piece to show how and when it has been used. This is an added protection to other printers in any town, who may protest that some printer will obtain a release even though not planning to use it.

In writing for the release, if you wish to order the electros at the same time, enclose check, draft, or money order for \$8.90, made payable to The Inland Printer, 205 West Wacker Drive, Chicago. No electros can be sent unless full remittance accompanies your order.



A Tribute
by a Printer RINTING with movable types was

invented in response to a demand for speed; a demand raised by reason of a thirst for knowledge, for books. Those endowed with their share of the world's goods paid huge prices for the fancy works of scribes. The poor and deserving had none. That thirst, suddenly roused, was hard to quench. All at once the cry arose that gothic types were hard to read and inadequate. Designers timidly made new designs; later their movements became more sure and faster. Critics howled. Printing as an art lost ground. As a tool of usefulness, it became mighty. Everything was topsy-turvy. Then into the maelstrom was thrust Claude Garamond, destined to be the first true typefounder.

We know little of Claude Garamond; where and when he was born, what his schooling amounted to. But we do know he was a pupil of the famous and gifted Geoffroy Tory, who, as designer, printer, and engraver, had much to do toward the complete change in the style of typesetting. Garamond was the most versatile of his pupils and the only one to gain a

lasting reputation.

During the first fifty to seventy-five years of printing, it was the custom of printers to design, cut, and cast the types used in their own establishments. But in the early part of the sixteenth century, the really good days of printing arrived and the demand for type grew until typefounding branched out as a separate and distinct craft. Garamond became the first of all true typefounders. Under the patronage of the king of France, he cut a number of roman and italic faces that won instant popularity in almost all the countries of Europe and so made his reputation that a particular size of type was named for him. In 1540 he brought out his caracteres de l'Universite, the first face to have a companion italic especially cut for that use. These sounded the deathknell to types of gothic character and are the ones on which Garamond Old

The reason for the popularity of Garamond is better found in the design itself than in its foundation or connection with the past. It is an "old-style" face, yet it is so much older than others so-called and its conception so much earlier, that such a statement may be confusing. It is, more clearly, a revival of the first true classical face. Garamond was developed through sheer love for beauty as evinced by the French. It suggests quality, dignity without prissiness, distinction, femininity. It has an evenness of color that makes it especially suitable for book work. Its fine lines retain a certain amount of strength that enhances its value in display. Its italic is fully in sympathy with the roman. The swash characters add variety and beauty not ordinarily found in like characters. The capitals are entirely free from conventionality and, together with the lower-case, suggest movement, free and unrestricted. Garamond is such that it may well be used in any job requiring dignity, quality, and distinction. When used otherwise, it looks much as a round peg in a square hole.

It is characteristic of the face, its design, its lack of monotony, its freedom from eccentricity, that its survival through the future is as assured as its past

has been brilliant.

GEORGE HARVEY PETTY

Style is based now.

YOUR ADDRESS TO GO HERE

Sales Creators with Type Faces

KOOK NAME HERE

Wain 1234

May we show you other samples — and talk over that next job you have in mind?

when other type faces are used.

We have the entire series: roman and italic from six to seventy-two point, small capitals in all sizes up to and including twenty-four point, and swash letters and terminal characters in all sizes of italic. We are equipped, therefore, to handle almost any job requiring Garamond Old Style.

lets, or any piece of direct advertising, it is both pleasing and appropriate. It works well on antique or smooth stock; in fact, it is one of the few that looks well on both. Garamond lends force and form to a piece of advertising, carrying to readers a feeling of work well done not ordinarily found

The versatility of Garamond is amazing. For advertisements that require dignity, quality, and distinction, Garamond makesa fine appearance. For announcements, book-

Reproduced on the inside of this folder is a page that illustrates the use of Garamond in mass, one of the many ways that displays the beauty of the type face.

said that "it is characteristic of the elegance of form and the refinement of taste inherent in all of the arts of the French Renaissance that this beautiful type design has survived destined to enjoy as wide popularity today as it did in that finest period of French serinting, when the toman letter definitely superseded all other forms."

Of Garamond Old OLD STYLE

CYKYWOND

THE BEAUTIFUL AND DISTINCTIVE

Just Specify
GARAMOND O. S.

Our equipment makes it possible for you to receive the best in service. From conception to finished job, we ever bear in mind that we are true sales creators with type faces.

YOUR NAME HERE

Sales Creators with Type Faces
YOUR ADDRESS TO GO HERE

The
TYPE FACES
in
Our Plant

Number One of a Series

GARAMOND O.S.



This Four-Page Letter Will Sell Suits to Every Man in Your Town Now!

THAT A RELIEF it would be to us fellows who need new suits and topcoats for this spring to get something out of the ordinary from our local clothing house!

You know what you've had season after season—year after year. Mostly it has been a "dignified" announcement—cold as the tomb—telling you in coldly formal phrases and type "The Spring Line Is Now In"—"Come in and Look Over Our Selection of New Season's Clothes"—even "Announcement—New Spring Line Now at Your Command."

And others of the same kind that are as likely to kindle your enthusiasm as would the clammy hand of a corpse.

Now, just as you and I and the rest of the Joneses would be grateful for a change of appeal—so will your clothing house's other customers.

This should make it easy to sell this month's mailing piece, for it certainly is different from the regular run!

The first page of the profit idea we are offering you this month is a letter—worded the way you would write it yourself if you wanted to sell a new suit or topcoat to some friend—better still, worded the way your clothier prospect wishes all his sales letters could be phrased, clearly, attention-compelling!

Talks a man's language

When the four-page letter is opened up, the inside spread is a man-to-man talk on clothes as a matter of personal satisfaction and as an investment in good appearance and good business. It talks a man's language on a subject every man is deeply interested in at this time, when appearance counts double!

Men are tired of wearing cheap clothing to economize—just as their wives are tired of cheap stuff that always looks cheap and wears out in a hurry. This four-page letter, showing the economy of buying good clothes, will surely appeal to your prospect's customers as strongly as it will to him. That is the kind of printing service he appreciates getting! He knows it will pay.

We seldom quote from the classics, but "Stand not upon the order of your going but go at once" is so apt that we use it. Just to read this article through, put down The Inland Printer, and say, "Sounds darned good," won't get you anywhere; you must use it!

Yes. Right now—before that alive and up-and-coming competitor of yours beats you to it—ACT! But action does not mean heedless speed, so select the most logical house in your city for your approach and plan your sale.

"Is it a progressive firm? Do they spend money to get business? How's their credit?" are three pretty good mental questions to ask.

The answers should come fast. Then, having reached your decision—having

making your presentation, exhibit the two-color reproductions in this issue and your rough sketch at the same time.

However, it's much better to show your layout in the actual colors, as it will be that much more effective and save explanation. (Incidentally, in selling anything, the more you can visualize the less you need to explain. People "see" far more readily through the eye than the ear. In this way your selling job is greatly simplified.)

Assuming that you not only are reading but actually using all the articles covering this series of printers' helps,

* Offer your favorite clothier this new and different way of telling his customers why it is good business to dress well. He will profit and you are sure to make money, too

picked out the firm that most nearly meets your requirements, take the next step, which is the preparation of the full-size dummy of the piece.

Take a piece of white offset stock, 25 by 38—80, cut to size 17 by 11, with grain the 11-inch way. Fold it to size 8½ by 11, which will give you a fourpage dummy of the letter.

Now rough in at the top of page 1 the letterhead of the firm you are about to see. Or paste one in.

You may either indicate by a series of lines where the letter is to go (as shown on these pages) or, better still, have the copy typewritten and paste it in position as you see it here.

In instructing your stenographer, see that she gets correct margins. To insure this, show her the reproduced letter referred to and have her follow line for line the actual copy (typewriting) as it appears there. That's simple, isn't it?

Now open the dummy to the inside spread and rough in with heavy colored pencils the matter which is to go there, which is shown on the next spread.

If you haven't the colored pencils, sketch the piece in one color and, in we suggest the early purchase of a box of twelve different-colored pencils, that may be bought at any art store or almost any stationer's.

Leave the fourth page blank. This is *most important*, as any printing whatever on this page destroys the effect you seek when this piece is drawn out of its envelope—that of a *letter* and *not* a circular. It is not a waste of paper.

Many otherwise-alert advertisers violate this rule and, of course, destroy what they are trying to create. Any printing appearing as the piece is drawn out, immediately designates the contents as a circular, and not as a fourpage illustrated letter.

Best way to assure reading

So on no account allow your customer, just because this space is available, to put *anything* on it. It *must* be left blank to bring best results.

Before going to your prospect, read this article again. Then you'll be thoroughly equipped to make a much more forceful sales talk about the piece.

The first thing you'll probably have to overcome is inertia—the dislike for any new idea. Your prospect may have sent out the same old type of appeal for so many years that he won't want to change. Here's where you'll have to use forceful argument in favor of your plan.

Tell him people are bored to exasperation at the trite, spineless, pallid "appeal" of the ordinary clothing announcements—that there is nothing in them to attract or hold interest—nothing to cause them to come in and buy. Then read this four-page piece to him. Of course, you will have read it out loud to yourself before leaving the of-

fice! You don't want to fail!

When you get through with the letter—stop!

Letter style is convincing

Point out the effectiveness of a message in typewriter type as opposed to regular type how we're all trained to look upon letters as a personal talk.

Stress the advantage of his letterhead being on the piece—more personality. Explain that this first page is a chapter in itself—that every reader will pause for a moment with a clear idea in his mind, receptive for the full argument that will reach him as he opens the piece to the inside spread.

Now we're inside. Read on —every word aloud—clear to the end. And wait for your customer's comments.

He looks for faults

The first thing he is going to criticize probably will be the illustration. He will say the man in the picture is not attired in the latest 1933 style. In fact, unless you shut him off, he may get quite enthusiastic over that vague thought.

Here is the perfect way to stop him! Tell him that picture is there to illustrate an

idea—the thought that the well dressed man stands out in any crowd. If it were a style picture, every man would want exactly the same suit—and what would he do with the rest of his stock?

Assure him that practically none of his customers will even think of it as a style picture, but will accept it for what it is intended to be—a demonstration of the power good clothes have to make us hold our heads up, confident that we can meet any difficulty life can offer! You should not have so much trouble

convincing him on the selling power of this different mailing now, because it is based on human reactions. There is hardly a prospective clothes buyer who won't say, when he gets through reading, "That's the right dope on things." ner. Below this line are affixed two onehalf-cent stamps instead of the regular 1-cent stamp. There's a reason for this: These two stamps are unusual in color and design and give the appearance of first-class mail. Having this letter ef-



This letter is man-to-man talk, the kind of copy that will make the average reader open it up to read the message on the inside spread. Ask yourself frankly if it would appeal to you

And this frame of mind always is the step that leads to a sale!

This being a four-page illustrated letter, it will of course be mailed in an envelope. This should mean an additional order for you, for if your prospect were to use his regular envelopes the mailing would cost him 3 cents, first class.

At this point you will show your prospect a No. 10 penny-saver envelope, 24-pound white wove, with the wording "Sec. 562, P. L. & R." printed in sixpoint type in the upper right-hand cor-

fect, the probabilities of the envelope being opened increase greatly.

Such mailing for only 1 cent comes under the classification of "Bulk Mailing," for which there are certain requirements; 200 or more must be mailed at a time and must be tied in bundles.

Should your customer prefer to spend the additional one-half cent for each letter, he merely uses the regular oneand-one-half-cent stamp and avoids the extra trouble. Most people would rather save the money, however.

rest because he feels far above them-and because the crowd looks up to and admires The well dressed man stands far above the the well dressed man,

CLOTHES do MAKE A DIFFERENCE

FOR THE LAST YEAR or more we've all been sorely tempted, because of minute he lets down in this most important phase of human relations - that moment he conditions, to say to ourselves, "What difference does it make how our clothes look? Everybody's been equally hard hit"... This is wrong-good clothes do make a difference!... They affect you in business - they affect you socially - but, most important, is the effect on yourself!... No man can be his real self—one hundred per cent mentally and physically if he is wearing shabby clothes . . . To be really fit, with mind and body alert, to make the right impression in business or social engagements, a man must be dressed right!... The

begins to slip ... Let us all slip up on I certainly won't "buck up"-let us all say to positively, "Whatever else I ourselves, definitely and neglect my clothes!"

IT REPRESENTS the utmost care and thought on our

Here's Full Clothes Satisfaction

Come in and look over our New Spring Line

AN ACTUAL HAPPENING'

sizes and shapes—tall men, short men—thin fellows, and those who run to flesh So varied is

the selection-so skilled are the manufacturers-that every man and any man can be

that BLANK & COMPANY'S CLOTHES were the best for us to handle-the utmost in value to offer to men who, like yourself, have to make every dollar count So we now invite you to stop in at the first convenient moment and SEE FOR YOURSELF! We have clothes for all

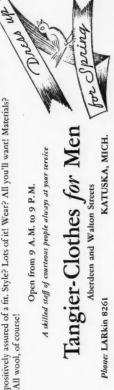
part to get for you the Finest There Is in Clothes at Reasonable Prices It was only after many weeks of consideration—checking up the claims of all the leading manufacturers—that we decided

> Hurrying down to Atkins and Welsh, he ston referend a new stair at surpsisingly low price. It transformed him—inwardly and outwardly. Now he could talk for that job—and talk convincingly! coffic of Wilkins & Co. at 9 o'clock that morning were about in nen, all, like Malcolin, applicants for the position. Moss molocked ordinary—one or two evers bright—none, in Malopinion, as well fixed for the job as he himself. And the comparison more, had had a mighty had time that came along At last appeared THE OPPORTUNITY thrown out of a good job, he'd been compelled to rise that came along. At last appeared THE OPPORTUNITY sources he compared to the that came along At last appeared THE OPPORTUNITY and appeared the the through the compared to the compa Well, there was nothing for it but to go as he was and try, by sheer presonality and sincere enthusiasm, to convince the prospective employer that he—Malcolm—was the man for the job.

ALL WERE WELL DRESSED! Like a flash, Malcolm real-te wouldn't stand a chance in his shabby suit, no matter how

What to do? Quick inquiry informed him that the man who was interviewing would be there all day. So-instantly deciding—Malcolm left and hurried home. A few minutes talk convinced his wife that the money put aside for a certain expected event could, under the circumstances, justifiably be used and regarded as an investment. convincingly he might talk. He was doomed before he began, knew first impressions would count him our in a hurry.

A few months later when Malcolm Junior appeared, his dad was working full time to a good position and it was no trouble at all to take care of everything.



A skilled staff of courteous people always at your service

Open from 9 A.M. to 9 P.M.

Tangier-Clothes for Men KATUSKA, MICH. Aberdeen and Walton Streets

and accessories—and not just because it's new or the style or what the Prince of Wales is wearing! Rough this four-page letter in on a full-size sheet of paper, then show your dummy and this reproduction to your prospect. If he is alive to the times he will see how it can bring in business

It sells clothes on the basis of full, immediate personal satisfaction in wearing new, good suits Straight from the shoulder—this broadside-style spread carries the clothier's story home to you and the other fellow. It shows him why he ought to dress well—and makes him want to do so.

Either a corner card showing the firm name and address or with this additional wording, "Return Postage Guaranteed," may be used.

Be sure to consult with your local postmaster before going ahead with this.

Now for the mechanics of the piece. Colors will be white paper, with dark brown and spring green inks. A sixty-or seventy-pound offset or antique stock would do nicely—and give you an excellent background for the illustration.

This is merely incidental. The main things are the copy, the decoration and illustration, tasty typography, and fine, bright, clean presswork.

In this, as in all articles of this series, our desire is to present mailing pieces which are simple, economical, and yet full of selling force. We try, too, to make

Samples of Printing Done Recently Make Effective Aids in Selling

By CHARLES J. POWERS

PRINTERS FREQUENTLY RECEIVE suggestions about their own advertising, but most of them are merely ideas as to what kind to use. This is a small part of an adequate selling plan.

Printers' advertising can be classified into the following groups:

Syndicate advertising, such as houseorgans, blotters, and so on, bought complete or as copy and plates, printed by those printing plants which use them.

Sec. 562, P. L. & R.

Two
One-halif Cent
Stamp s Here

Return Postage Guaranteed
CLOTHIER'S NAME HERE
Street Address and City

Here is a suggestion for imprint on penny-saver envelope to go with this fourpage letter for clothiers. Note use of half-cent stamps to avoid "penny" look

every stage of preparation, selling, and production simple, so that there is no chance for a misunderstanding. We pay all the copy, art, and engraving costs. You only pay for the electros!

From the gratifying response, with its increasing monthly demands for the electros and further information, we are confident that this service is producing a decided profit for those using it. Like the printing profit ideas which have gone before, the electros for this one are reasonably priced, costing you only \$6.40. Remember, only one printer in each town may order the electros and obtain permission to offer this copyrighted copy, so you can assure your customer that his mailing this spring will be exclusive with him locally.

Remember, too, your order for the electros of the illustration must be accompanied by check, money order, or draft for the proper amount. It should be addressed to The Inland Printer, 205 West Wacker Drive, Chicago, Illinois. Special attention is called to the fact that no electro orders can be filled when not accompanied by the correct amount. Delay may be costly.

Syndicate advertising by various supply houses, donated complete, ready for mailing to the printer's prospects.

Special letters, booklets, broadsides, or other forms of printed matter prepared by the printer for his own use.

Specimens of work done during the regular course of business, sent out with an explanatory letter or other enclosure, with the consent of the customer whose order is represented in these pieces.

The first two sometimes overlap in nearby territory and are recognized by any number of prospects as being just what they are, syndicated matter with too much sameness. This is better than nothing, but does not seem effective to me. The third plan requires considerable work and thought and is often beyond the scope of the average printer, being used almost entirely by the larger plants in the leading printing centers.

The fourth plan I believe to be the most effective and the least expensive, suitable to any plant. The usual procedure is to pick out a sample order dur-

ing the month and an overrun is made at the time the piece is being printed. This does not necessarily mean that the entire piece must be printed. In the case of a booklet, a page or two is sufficient. The last page usually carries the imprint of the producing printer.

This is sent out with a brief, but explanatory, letter addressed personally to the individual in the prospect's office, and *personally signed* by the proprietor of the printing plant.

This form of advertising can cover every kind of work done in your plant, which will acquaint your customers and prospects with your ability.

The letter accompanying it should be in three paragraphs, telling first what the piece was expected to accomplish; second, draw attention to some special feature of the sample; third, offer the idea that it may suggest something suitable for the prospect's business. Coming from the owner of the plant, telling it all in three short paragraphs, with a sample, has proven to be one of the most profitable forms of printers' advertising any plant can use.

Your customer will seldom object to a sample of his printing going out as your advertising, as it not only advertises him but gives him assurance that you will turn out a first-class piece of work, if only to demonstrate your ability to your prospects.

I have no quarrel with other forms of printers' advertising, but from my experience the monthly sample with the personal letter has proven to be the most effective and the least expensive. You must show everything from the simplest to the most elaborate work done in your shop, and follow it up religiously.

A record should be kept of salesmen's calls, particularly showing when and what prospects buy, so that you can plan in advance to obtain this business and not depend entirely on calling by luck at the right time.

This is perhaps the best way to create a broad picture in the minds of your prospects of the class of work you can do. It should result in printing orders.

Auditor Cuts Cost of Composition While Keeping Wage Scale Up

You have to spend money to make money is a phrase printers often use. Here is one who *proved* the truth of it in his own composing room.

George W. Holloway, the composingroom superintendent of the Nashville Banner, is the man. His workmen had recently been given a \$3.00 weekly increase (yes, in these times); Holloway wanted to replace some machines, and he felt sure that if cuts were to come, the composing room would be the first department to feel the knife.

By way of preventing this, Holloway induced the publisher to give him a composing-room auditor. He thought such an assistant would uncover facts needed in supporting his beliefs on costs.

"It turned out to be the most profitable investment we ever made," he said. "We know exactly what it costs to produce news, ads, heads, and proofreading. We know these costs, not by the week or month, but by the day. We can always tell what our linotype composition has cost, what advertising has cost, and what proofreading has cost, as well as what our makeup has cost.

"We found where our leaks were and took steps to overcome them. Our page cost has been lowered, and we have been able to give employment to all the composing-room men we formerly had. Any composing-room executive can cut his costs 20 to 30 per cent by placing an auditor in the composing room to instal any system he finds best suited to the needs of each individual case."

The *Banner's* auditor acts as Holloway's secretary and also as the composing-room paymaster, because they find paying off their own men keeps alive a stronger feeling of unity. He also serves as a general departmental utility man.

Each compositor stamps the time he receives copy on his time sheet with an

electric recording clock and then again stamps it when he finishes. The admen do the same, noting on their sheets the order number and the kind of work each one does on the advertisement.

At the end of the day the time sheets are given to the auditor, who is thus enabled to figure the cost of every piece of work. Holloway reports that the auditing plan has cut costs in his advertising department far more than any other. He cites an example to prove this.

"Our grocery ads are meanest to handle," he says. "One was costing us about \$50 each time. I showed the publisher my proof and he went to see the chain's general manager about it. Now they no longer change rules, borders, type faces, and things like that after once set, because they are paying for it. That ad now costs us \$18 to set."

Reduces losses greatly

Holding proofreaders responsible for all errors which necessitate reruns has cut such losses down to 2 or 3 per cent of what they formerly were. Holloway adds that even when work is slack, men are not laid off, but put to painting machines and equipment in the composing room. As a result, each is assured his full week's wages and a high standard is maintained because of the increased loyalty and coöperation which are now offered by the men of his staff.

Holloway feels that since most of his gains have been in the adroom a similar reduction of costs is possible in shops that do commercial printing. The order ticket attached to every piece of copy (reproduced here) enables him to get definite cost figures the day the composition is completed. It can be adapted easily for use in pressrooms as well.

-	

Our advertising investment has increased every year since we started to advertise. Every now and again I hear advertisers complain that although they are thoroughly sold on advertising they don't feel that it produces results as it used to in the "good old days." Our advertising cost per thousand square feet of Masonite materials has dropped substantially in the last three years, even though the total expenditure for advertising has steadily increased. And at the same time our sales and profits have climbed upward without any break.—

R. G. Wallace in "Printers' Ink."

or Local Display Size Cols Inches Total Time Rec'd											
Compositor or Operator	Check Marks	Mark Up	Ludlow	Machine Comp.	Hand Comp.	Proof- reading					
				-							
CHECK MARK: / Original Composition		_									
X Office Corrections Advertiser's Changes											
	SUMM	ARY:			TIME	COST					

This form is attached to all advertisements set in the composing room of the Nashville "Banner." Merely adapting the headings to your needs puts this form to work for you. Revising the heads to include makeready and presswork puts it to work in the pressroom

47 Letterhead Designs Granted Points by Judges in Popular Competition

DID PRINTERS like the letterhead contest? Don't ask! More than five hundred entries were received during the ten weeks it ran—an average of fifty a week! The good ones were excellent—the poor ones, at worst, were merely ordinary.

The table on this page shows the final result. The first-place winner was an

outstanding choice, the next nine were closely bunched and in most cases only one point separated the ranking! In all, with forty-seven letterheads chosen by the seven judges, twenty positions include all the scoring.

It is interesting to note that William Metz, first-place winner, is rated eleventh with the same design in a different color combination. He secured second prize in the Inch-Ad Contest last summer. L. A. Walsh, in second place this time, came in first in the Inch-Ad Contest. Ben Wiley, third-place winner, also scores fifth and nineteenth with other designs. Meyer Wagman, winner of fourth prize, landed another ninth in the ranking.

R. E. Smith clicked twice: an eighth and twentieth; Frank Ialongo scored two: tenth and sixteenth; O. E. Booth took five spots: thirteenth, sixteenth, two seventeenths, and a nineteenth. Emil Georg Sahlin rates a thirteenth, a sixteenth, and a seventeenth, while C. W. Harmony is shown fifteenth and twentieth. The other twenty-six printers included in the list named by the judges placed one letterhead.

P. D. Wilson, whose business letterhead was used as the contest copy, offered a special prize for the letterhead he liked best. A group of the leading Berkeley, California, printers helped him select the letterhead. Emanuel Klein, New York City, was their first choice, although only one of our judges picked his design.

Here are the five other selections of Wilson's committee and the placing of same by The InLAND PRINTER'S judges: Second, C. A. Hakius (none); third, L. A. Walsh (second); fourth, Meyer Wagman (ninth); fifth, Harry Ludin (none); sixth, O. E. Booth (seventeenth).

While the Wilson committee's choices were not considered in the contest, and affect only the special prize he offered, the comparison emphasizes that no two

Number	Rank	Cooper	Farrar	Frazier	Gage	McMurtrie	Porte	Ressinger	Total	Contestant
146	1	10		9	1	10		9	39	William Metz
6	2			5	4	6		8	23	L. A. Walsh
46	3			10			10		20	Ben Wiley
74	4	2		4	10	2			18	Meyer Wagman
86	5	9		8					17	Ben Wiley
7	6		9					7	16	J. J. Leone
373	7				6		9		15	Hugh Kaumeier
1	8					7		6	13	R. E. Smith
78	9	3		1			8		12	Meyer Wagman
430	10	5		6					11	Frank Ialongo
158	11		10						10	William Metz
282	11							10	10	W. B. Gress
389	11	7			3				10	H. Van Sciver
75	12		3	3		3			9	Algot Ringstrom
390	12				9				9	R. A. Jacobs
487	12					9			9	G. S. Murphy
4	13				8			_	8	O. E. Booth
90	13					8			8	E. G. Sahlin
325	13	8				_			8	Richard Hoffman
341	13		8						8	Glen Krater
428	13				7		1		8	J. C. Hertzog
256	14		7		-				7	H. N. Weinert
394	14		-				7		7	W. J. Puttloff
419	14			7			-		7	F. L. Crocker
212	15		6	-					6	C. W. Harmony
384	15	6							6	C. W. Abadie
416	15						6		6	G. Christ
29	16		5						5	O. E. Booth
72	16							5	5	E. G. Sahlin
103	16					5			5	J. Bradford
401	16						5		5	N. J. Nestel
465	16				5				5	F. Ialongo
16	17			2	2				4	O. E. Booth
53	17						4		4	O. E. Booth
79	17	4					-		4	E. G. Sahlin
176	17	-				4			4	R. A. Williams Co.
333	17					-		4	4	M. S. Vanderhiden
506	17	-	4					-	4	J. R. Continelli
152	18		-				3		3	Emanuel Klein*
369	18							3	3	A. Bader
11	19					1	-	2	2	O. E. Booth
54	19		2					-	2	Ben Wiley
81	19		-				2		2	C. S. Laughlin
32	20	1					-	-	1	J. F. Tucker
55	20	-		-				1	1	R. E. Smith
206	20					1	-	-	1	C. W. Harmony
208	-		1			-			1	G. Holmstrom
200	201	-	W1-					1	- 1	han D. D. Wilson

*Emanuel Klein's letterhead was chosen by P. D. Wilson Company and received that organization's special award.

Not all of these letterhead champions will receive prize awards, but honors of contest go to them just the same

persons will react exactly alike to any particular letterhead design.

Wilson writes of the Klein letterhead, "The simplicity of design, coupled with the restraint evidenced, won first place for it. The design 'grew on you' the more it was studied. Others were close."

The judges for The Inland Printer were: Oswald Cooper, noted type de-

signer; Gilbert Farrar, Intertype Corporation; Harry L. Gage, of the Mergenthaler Linotype Company; Douglas C. McMurtrie, of the Ludlow Typograph Company; Roy T. Porte, of Porte Publishing Company; Paul Ressinger, Chicago designer, and the editor.

A number of the judges commented on the lack of sequence in the setting of some letterheads, such as making the postoffice box number and the telephone number larger than the street address and city. Criticism was also made of one letterhead which was spelled backward. "Can you imagine trying to sell that one—or anyone bothering to decipher it!" one judge writes about it.

Several referred to the single letterhead entirely in lower case, and they said the style is neither good practice nor salable.

Again, most of the judges decried the use of heavy color as a background for type "since this frequently destroys legibility."

Judge McMurtrie adds, "There was a great preponderance of traditional layout and typography—as might well be expected."

One of the judges suggests that perhaps a lot of orders are lost because printers sacrifice legibility for tricks of layout or by use of small and intricate types. He also points out that a number were careless in spelling—"Berkeley" especially being maltreated.

This same judge, speaking of the "over-designed" letterheads, which also drew the fire of most of the judges, writes, "One feels that the designers were very, very conscious that they were in a contest—that good, pleasing, simple typography would not meet all necessary requirements!"

Harry L. Gage comments, "The division between traditional and 'modern' effects should tempt you to another box-score analysis. While my personal taste is for the traditional types and designs, I admire a number of the modern heading treatments, which are broken into crisp shapes and also are well related in their spotting.

"In my first ten is one of the many efforts to form a typographic monogram, and two which use a large 'W' ingeniously. In general it is to be noted that use of a decorative initial or central frame to serve as a peg on which to hang the design has become a rather hackneved trick."

All of the judges strongly emphasized that this is but one style of letterhead and that some other subject might have evoked an entirely different group of designs, with possibly even more variety.

Though none was awarded points by the judges, an inspiring list of entries came from foreign countries. Fourteen Canadian printers are included. They are: Fred C. Allery, John H. Clark, Forbes Craib, Crain Printers Limited, Henri Daoust, L. B. Frederick, Ruth Henderson, E. T. Hyde, William J. Logan, J. McMillan, James G. Mitchell, Robert Patterson, W. H. Steel, and John White.

Other foreign entries include: E. F. Reid and Krisson Printing Limited, of England; J. C. H. O'Reilly, Ireland; Nils Buskquist, Sweden; William Haggberg, Sweden; L. Fluxman, South Africa; R. L. Brissett, Australia; and Phil A. Syers, from New Zealand.

The balance of the entries was made up of printers in every part of the United States. As several judges wrote, "the entries are inspiring proof that typographic art and ingenuity still flourish despite knocks by hard times."

A number of entries displayed factory-and-ship combinations made from type material as illustrations, some of which the judges commented on favorably, while others were so broadly done as to overshadow the letterhead.

JUDGES GRANT THEM TOP RANK

P. D. WILSON COMPANY IMPORTERS AND MANUFACTURERS

1735 University Avenue - Berkeley, California

Introducing Number 146, first-place winner! William Metz, of St. Albans, New York, was the creator. He used black and light brown inks, placing the same design eleventh in black with gray tint block



P.D. WILSON COMPANY+IMPORTERS & MANUFACTURERS

TELEPHONE THORNWALL 5288 · POST OFFICE BOX 429 · 1732 UNIVERSITY AVENUE · BERKELEY, CALIFORNIA

Number 6 is the second-place winner. L. A. Walsh, of Oakland, California, combines strength and beauty by using black and peacock blue inks on creamy laid paper. He was first in Inch-Ad Contest

P.D. Wilson Company importers and manufacturers

ne Thornwall 5288. 1735 UNIVERSITY AVENUE. POST OFFICE BOX 429 * * BERKELEY, CALIFORNIA

Number 46, third place. Ben Wiley, Springfield, Illinois, used black and red inks on white paper

IMPORTERS AND MANUFACTURERS

P. D. WILSON COMPANY

1735 UNIVERSITY AVENUE BERKELEY, CALIFORNIA POST OFFICE BOX 429

Telephone THORNWALL 5258

Number 74, fourth place. Meyer Wagman, New York City, used black and chocolate brown inks



Number 152 is the P. D. Wilson Company's choice. Emanuel Klein, New York City, used a brilliant orange-red ink to accent his design. Only one of the contest judges granted this letterhead any points

> Others spoke well of the modern designs included in the entries, pointing to the evident effort to achieve distinction by using "something different" while not losing the grace and balance long associated with traditional types and layout. See the reproductions.

> R. T. Porte suggests, "In designing a successful letterhead, the printer must work up a combination that will look equally well in one color, since many

companies may not care for submitted colors and prefer a single-color letterhead. A letterhead which will not look equally well in one color fails to achieve its purpose, even though the two-color specimen is attractive."

A lot of printers used shades of gray as the second color and some applied metallic inks. Still others tried colored paper, using colored inks in keeping with the stock. Some submitted at least

And Here Runners-Up Take a Bow

P.D. WILSON COMPANY
IMPORTERS & MANUFACTURERS

Talephane: THE PRINCE 12 STANK 1775 UNIVERSITY AVE. 100TO OFFICE BOX 429
BERKELEY, CALIFORNIA



Number 86. Ben Wiley, Springfield, Illinois. Black and yellow inks on white paper



Number 7. Jerry J. Leone, Rochester, New York, Black and brown inks on buff laid paper



Number 373. Hugh Kaumeier, Detroit, Michigan. Black and light blue inks on white paper



Number 1. Robert E. Smith, Bronx, New York. Black and yellow-green on white paper



Number 78. Meyer Wagman, New York City. Black and brown inks on white paper



P. D. WILSON COMPANY

IMPORTERS AND MANUFACTURERS

1732 UNIVERSITY AVENUE Berkeley, California Post Office Box 429

Number 430. Frank Ialongo, Boston, Massachusetts. Black and green inks on white paper

P D. WILSON COMPANY & Importers and Manufacturers
1735 UNIVERSITY AVENUE & POST OFFICE BOX 459 & BERKELEY, CALIFORNIA

Number 282. Walter B. Gress, Pittsburgh, Pennsylvania. Black and brown inks on white paper

P. D. WILSON COMPANY~ Importers and Manufacturers TELEPHONE THORNWELL 5288 · 1735 University Avenue · BERKELEY, CALIFORNIA · Post Office Box 419

Number 389. Howard Van Sciver, Jacksonville, Florida. Black and orange-brown inks on white paper

seven or more different color combinations as one entry, not realizing that the judges were widely scattered and would not be considering the numerous entries at a round-table session.

Study the letterheads displayed on this and the preceding page. They are rated as the cream of typographic endeavor, in the opinion of the noted experts who served as judges. Perhaps you will disagree on some or all of the decisions—that is your privilege. After all, even the judges held divergent views!

It has been suggested that it would be interesting to get the reaction of a hundred or more laymen to the fortyseven leading letterheads. Printers no doubt would be interested in learning the likes and dislikes of the man-and woman-on the street, who, after all, are the printing buyers of the nation.

Space does not permit reproduction of all ranking letterheads in connection with this summary of the results of the contest. Knowing that printers will wish to see more of the entries, a number of them are being shown in the Specimen Review, on page 49. Look them over.

The Chicago Club of Printing House Craftsmen is going to display the complete set of entries, after which it will be offered to other clubs for exhibition.

It is regretted that it would be mechanically impossible to show each of the entries which were given points in the original colors, so that every reader actually could see them as the judges did. However, the colors used are given under each reproduction. A little imagination should help you to see them in the combinations listed.

THE INLAND PRINTER'S staff has been interested in seeing how many different versions of copy as restrictive as a letterhead could be created by men in different parts of the world. The new Cover Design Contest announced in the January issue permits of much more leeway. The copy is simple: The Inland Printer May, 1933 - and printers are permitted to use their own judgment as to what ornamentation and border material is used in creating distinctive and beautiful patterns. Perhaps typographers will wish to cut some symbolic matter in type material. This is permitted, although use of cuts not usually classified as standard type borders or ornaments is strictly forbidden.

The letterhead competition has been a lot of fun and education for the Contest Editor, the judges, and, we hope, for the printers who took part. We look forward with anticipation to receiving an even larger number of beautiful and distinctive cover designs.

SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

THE WINDSOR PRESS, of San Francisco.—
"Oriental Eclogues" is one of the handsomest
of the limited editions you have done and
there have been a number of fine ones ahead
of it. Thank you for showing it to us.

CONSOLIDATED PRINTING AND STATIONERY COMPANY, Salina, Kansas.—While striking in the general effect it creates and although the

heavy and contrasty type (à la Ultra Bodoni) closely matches Roosevelt portrait (one of the best specimens of Herschel Logan's woodcut technique), we are positive on one point of fault—the lines of the lettering are much too close together.

W. S. Lawson, Battle Creek, Michigan.—A piece of electrotype shell with "Greetings of the Season" and your name as you write it, raised of course, tied with gold cord to a heavy section of dark brown cover stock extending half an inch beyond the shell, makes a most unusual greeting which we are sure has not been forgotten yet by the fortunate recipients.

PRINTING INDUSTRY CRAFTS-MEN OF AUSTRALIA, Sydney.—
Your Christmas greeting folder is commendable. The title page would have been improved if the flower illustration in colors were longer and allowed raising all the type matter which, as placed, is a bit low on the page for good balance. The same effect of ill balance characterizes the following page as well, more space being allowed for the fill-in of the greeted than is really required.

SCHELTER & GIESECKE, Leipsic, Germany.—The brochures showing two of your newest types, Rhythmus and Saskia, are greatly appreciated. The types are most interesting, also characterful, and the booklets are models of restrained modern layout, effective arrange-

ment, careful composition, and beautiful printing. We regret the colors are such as to prohibit reproduction of the types, retaining a sufficient share of their charm to be helpful to our readers. The effect is excellent.

CHARLES J. FELTEN, New York City.—You are really clever in working up whimsical little cartoons, which enliven the appearance of the folders and cards you make up, from rules and other type material. The one for the New

Smyrna Hotel just received is, in our opinion, better than any of those shown in the last issue but, unfortunately, there is no place to work it in this month. Maybe later. Cleverly done and not overdone, these things are well worth while on occasions.

F. Ernest Nachbaur, San Diego, California.—Save for the fact that the green is too

THE ART PRINT SHOP, of Rochester, New York.—While we do not admire the lettering on the cover, especially with all the lines so crowded, the general effect, design and colors (black and silver on rich blue), is impressive, rich, and attractive. Crowding of lines hurts the title page also, but the arrangement here, as with the front cover and the other inside

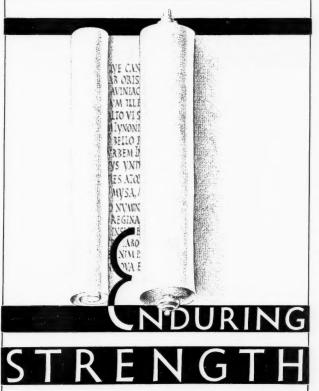
pages, is entirely praiseworthy. Your pressman has done fine work on the halftones illustrating views in your plant. The brochure (it is that) is genuinely modern in feeling and cannot but reflect plenty of credit upon your organization.

THE LONG ISLAND PRESS, of Port Jefferson Station, New York.-We have greatly enjoyed looking over the striking woodblock prints, which you have made in such number and used as the title pages on the fine Christmas greeting folders. They are really striking, well done, and printed in a dull jet black on white rough paper give an excellent effect. In view of the size of the folders, the sentiments and names on the third page look quite insignificant. Although conventional (or it used to be), the Old English type is not the most suitable face to harmonize with the pictures. Sans would be better.

Crain Printers, Limited, Ottawa, Ontario.—Your calendar is quite a novelty, although we feel it would have worked out to better advantage if the large rule panel were omitted and the inner panel, containing Christmas greetings, were larger, as wide as the present square panel. This would accomplish several things, to wit: do away with the overdone appearance; permit of increased clarity in the greeting, lettered as though made up of repeats of periods, and feature the in-

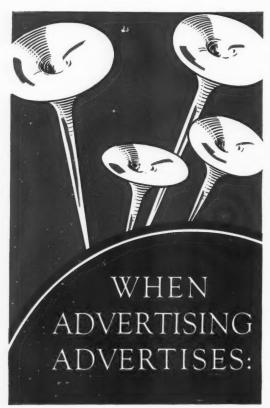
ner panel, suitably in the form of a Christmas tree. All lines below the tree, by the way, are spaced much too closely for best effect.

Wald. Zachrisson's Boktryckeri, of Göteberg, Sweden.—It was mighty nice of you to remember us with a copy of the handsome and impressive brochure, "Til Troperne med Gripsholm," for the Swedish-American Line. The cover, by offset in colors, is full of character, attractive, and striking, and you did excellent

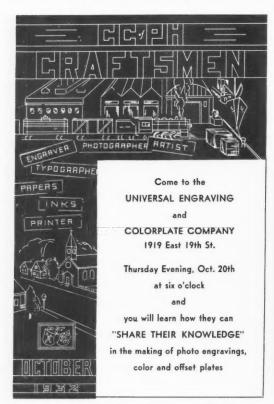


East meets West. "Pre-traditional" parchment roll, modern sans-serif lettering and layout combine with telling effect in this 8½-by-11-inch page of a Fox River Paper Company folder. Typical of a high type of publicity, with helpful ideas for printers

dull and olive-like, "killed" by the bright red stock used, the December Frye & Smith blotter is excellent. We might add, incidentally, that we feel the band of holly across the top is too pronounced in relation to the type matter, in fact, feel the candle illustration makes sufficient decoration and that the band in question should have been omitted. It is easy to put too much decoration in a form. Any ornament used should emphasize the type (text).



Conservative typographically, this folder by Oxford Print, Boston, goes modern in layout with good effect. Background in lemon yellow



Sans-serif type in green with a modern version of "blue print" art in dark brown advertises Cleveland Craftsmen's Engraver's Night work in printing the halftones on the matt-surfaced paper used for the text pages. Again, typographical arrangement, sanely modern, with illustrations and decorations at the edges of the pages, makes use, as you state, of the whole space of the page, resulting in illustrations of maximum possible size and distinctness.

OSCAR C. KURTZ, advertising manager of The Lion, monthly magazine of the Lions' Clubs, Chicago, believes the first instance of a back-cover advertisement made up to look like the front cover is to be found in the December issue of that publication. The back cover, depicting three bathing girls lying on the sandy beach with a background of trees, is an advertisement paid for by the Miami Beach Lions' Club. Copy is limited (aside from the name of the magazine which appears at the top as it does on the front cover) to the single line "Miami Beach Lions Say 'Come South.' " Mr. Kurtz says, and we pass it on, fully cognizant of the obligation to California it entails, "The colors are black and lemon-yellow, the yellow representing Florida's famous sunshine.'

KENANAD PRESS, of Laguna Beach, California.-The specimens you submit rate among the finest we receive. They testify to your creative ability most of all. In other words, there's a "mark" about them due not alone to the uncommon types you use but to the handling of them which, without your name appearing in connection, would stamp the work as yours. This is rare and a decided advantage which must react to the advantage of your customers. It is proper also to say that a third factor plays quite an important role in this combination of qualities achieving that different look, namely, paper. You not only use better stocks than is customary on such work, but feature laid and ribbed papers, also colored papers, to a much greater extent than is the rule.

HAHN & FENWICK, Atlantic City, New Jersey.—We like the arrange-

ment of J. P. O'Connor's greeting a lot, although, taken by and large, the decoration overshadows the type too much. Even so (and the green could have been more delicate) if the half circles at the sides of the type mass were eliminated, and if there were less inharmonious types used in the head, delicate cursive initials with a heavy Old English letter, it would score because of the fresh and interesting layout. Your own, for which the same border was used, is less successful, particularly because the entire, rather lengthy sentiment is set wholly in caps of a somewhat fussy roman face. You should eschew caps for all such large amounts of matter. And, also, avoid too many styles of type in a single piece of work.

THE KYNOCH PRESS, Birmingham, England.-First, we appreciate the copy of your 1933 casebound "Note Book," a diary of remarkable convenience. Aside from the pages which provide space for memos on the different days, those in the front part of the book giving information on such subjects as postal rates and regulations, and on plate costs, proofreaders' marks, and so on, are particularly informative and helpful. The binding is attractive, while obviously suited in color and material for a book that is to have hard use. The layout and typography of the pages of text are of the highest quality, and the interesting little illustrations in woodcut technique atop every left-hand page are not only excellent, but also highly suggestive of the season. They do a heroic work of enlivening the book. Presswork is excellent, indeed we can conscientiously offer our best compliments to you all around.

C. W. HILL PRINTING COMPANY, of Spokane, Washington.—That sure is a peach of a blotter you got out as a greeting. While the layout, featured by a triangle in red at the left (the apex being in the upper left-hand corner) and one in green at the right (with the apex in the lower corner,



This black envelope, with its gold imprint, is smart and modern in the best sense of the word. It won a D. M. A. A. prize for The Eddy Press Corporation, Pittsburgh



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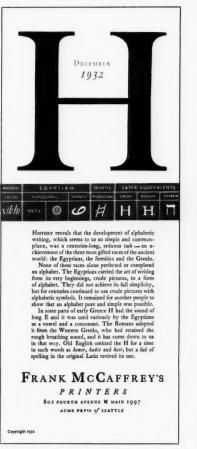
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to the right) with a diagonal band of white stock showing between, with printing in black, is striking and excellent, that isn't the cleverest feature. Featuring your monotype equipment, we find four types from the machine, glued together and attached to the blotter by a strip of silvered paper, serving as a candle with the suggestion of flame extending upward achieved through printing in red over the green on the right-hand triangle. Advertising the advantages of one's equipment, especially when impressively done as in this case, is in our opinion thoroughly sound and effective promotion for a printer.

GLOBE PUBLISHING COMPANY, Des Moines. While in no sense a thing of beauty and a joy forever-no item combining Cooper Black and condensed "gothic" (block letter) could be-the large broadside for Iowa Auto Market headed "Depression Mopper" is remarkably effective advertising just the same. The feature is the paper, the tough, soft, clothlike type, used for hand towels and on machinery. The item emphasizes both what a bit of thinking will do and the power of novelty, and, so, congratulations. In sending it, Arthur E. Chavannes comments interestingly as follows: "You will remember two years ago it was a 'Crying Towel'-everybody needed one and, believe me, they used it. Last year it was a 'Laughing Napkin'—it caused a ripple for a while, then everybody crawled back in the hole. And this year it's a 'Depression Mopper'-and we hope it lives up to all the claims made for it." And so do we, so do we!

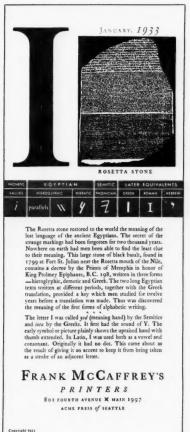
ERNEST ALONZO MILLER, Bloomfield Hills, Michigan.—We have long admired your work



Showing more of McCaffrey's copyrighted blotters, a continuation of series from the November issue. Text on the blotters makes an interesting story on development of letters of the alphabet

and consider it among the best in the traditional manner now being done. Often, when examining it, we have thought of John Henry Nash's early work, when that master typographer was of the firm of Taylor, Nash & Taylor, and doing smaller things than he sets his hands to now. Where you employ Caslon Old Style and Caslon Text (an Old English) the work reflects the excellence of Hal Marchbanks as well. Good paper stocks, often with deckled edges, add charm to the excellent tvpography. In conclusion let us certify to another fact, there is no lack of impressiveness in any of the work emphasizing that to work in the traditional manner with the more conventional types does not entail sacrifice of any of the devices by which the impressiveness is achieved. Excellence in any technique is in itself a powerful factor in arresting the eye.

O. L. MIKELSEN, Minneapolis.—Generally speaking, we like the booklet showing views in the McGill plant. It seems a bit odd, of course, to see a booklet for a firm featuring "Lithograph" in its name done letterpress. However, both processes are practiced by the company. The nicest thing about the booklet is the handling of the beautifully printed half-tones, for the most part "bled" at the tops and both sides of the pages and which extend something more than a third of the way down the pages. Space below is taken up by type matter, the measure of which is a bit too narrow, even considering the effect desired, which



we understand and appreciate. The effect of the pages is quite modern, sanely so. We do not like the extreme letter- and word-spacing of the lines on the front page which, in the case of the first and third set in capitals, has a halting and disconcerting effect. We also feel these lines ought to be made stronger, either through size or weight of type. We greatly enjoy seeing specimens of your work.

THE LINCOLN NATIONAL LIFE FOUNDATION, of Fort Wayne, Indiana.-You and everyone else having a hand in it, including your printer, The Lakeside Press, of Chicago, may feel very proud of the book "Heroic Statues in Bronze of Abraham Lincoln." As would be expected, it treats of, catalogs, and illustrates monuments erected in honor of the Great Emancipator. The two former are cared for in pages printed by letterpress, the effect of which is beautiful, with the Centaur of Bruce Rogers so sympathetically handled on 81/2-by-101/2-inch pages, where the text in eighteen-point is set off beautifully on the toned antique stock by wide and well proportioned margins. The illustrations, which are grouped in sections between sections of the text, are even more worthy of praise. Done by offset in a deep, rich brown-and on the same stock as the letterpress pages-an effect quite approximating photogravure is achieved that suggests, as other things recently accomplished in the plant of the R. R. Donnelley & Sons Company do, keeping a weather eye open to what that greatest of printing plants perhaps may accomplish in that line. With a binding substantial and thoroughly in keeping, it is a real satisfaction to own a copy of the book and we thank you for it.

JOHNSON PRINTING AND ADVERTISING COM-PANY, of Dallas.-While there are a few points about it we do not altogether like, we consider the brochure "Honoring Nathan Adams" a fine piece of work which reflects credit upon a concern, even with a reputation for accomplishment in the graphic arts such as that possessed and deserved by you. The cover design, printed in a pleasing light brown, is particularly attractive, featuring at the top the dome of the capitol and at the bottom a view of your city's skyscrapers with the title against a cloud effect suggested in the background, succeeding in giving form to the several units and balancing the design and white space. In a number of places, notably the "program" page, the lines of smaller type are crowded too closely and we note, too, that inking and impression are both weak. We consider the flourishes used for the border on the page facing the frontispiece portrait of Mr. Adams and at the lower outside corners of the two pages following are too delicate in nature to harmonize and seem consistent with the heavy rules on the outside of each page printed in light brown. In the one case we have delicacy and the curve and in the other great strength and angularity, a case, as it were, of fitting a square peg in a round hole. On the whole, the item makes a fine impression, thanks to page size, excellent cover design and frontispiece, and as much as anything else to the de luxe grade of white stock used.

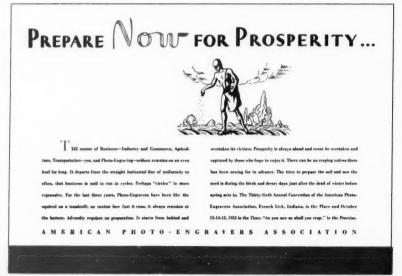
CHARLES F. GRANT, The Hayden Press, of Columbus, Ohio.-We like the "On Guard" double folder; in fact, admire it very much. It is modern, consistent in all details, save perhaps in the delicate, shaded flourishes used as dashes on the inner spread. These are suggestive of script type, whereas the type employed for display (which dictates the general character) and the striking fencer illustrations are angular. The front design is consistently angular too. Aside from the flourishes and, while admitting recognition of impressiveness in the item as a whole, we do not like the "N" and the "R" on the front design. We consider the package label too broken up, in that, due to emphatic units being placed here and there without serving to suggest any definite pattern, there are too many units of eye-appeal and a lack of unity. Furthermore, the decorative features overbalance the type. Again, the spacing around the title lines in the inner panel is not well distributed, there being too little at the bottom in relation to the amounts elsewhere. Finally, while not particularly objectionable, the color scheme is too dark and dull for a label. The business card on which the name of the Hayden Press is printed over a vellow band is striking and colorful, besides being in good taste. The shoe folder "Footfriend Shoes," the wrapper of which is die cut to the shape of a shoe box, is decidedly fine. A defect in the card is the breaking of the panel below the band for the word "printers." You should have made the panel wide enough to accommodate the word.

HARRY H. TOMBS, LIMITED, of Wellington, New Zealand.—Rata, New Zealand annual which you produce, is commendable in many ways, particularly in the way the four-color process illustrations used as inserts are printed. It is interesting to the writer, probably also to his readers, to note that the name Rata is that of a native tree, which at Christmas time is a blaze of scarlet color. While the lettering of the name on the cover is impressive and harmonizes nicely with the ornamental bands at the sides of the featured illustration and which



"The Approach of Spring" was produced in dark brown and green by Kenfield-Leach Company for a Chicago furrier. The effective spread (shown) should suggest the value of advertising to prospects

are drawn from Maori (native) designs, it is not a style pleasing to the writer and many others. The design as a whole has the merit of consistency and, what is also important, impressiveness. We cannot help but wish the style of type used for the heads were more up to date, distinctive, and crisp, for if it were the pages of text would be a lot better. We suggest that you study the Typographic Scoreboard monthly to check type popularity. We cannot



Effective center spread of broadside in green and black inks on buff stock, issued to promote convention of photoengravers. The original was 18 by 12 inches, done with conservative taste and restraint

see any point to the two-rule band at the top of each page. True enough, this gives the pages an added sense of weight, and possibly unity, but while you were at it you might have used something with a degree of decorative merit, although it would have to be unobtrusive. The type's the thing, always. While the printing of the halftones on coated stock is good, the process work particularly, doubtless because you took more pains with it, the type on the pages of text (antique stock) is printed much too weakly. Ads are well arranged and displayed, but effect is weakened through the mixing of unrelated display faces. Any book of this sort, with a small number of ads, is best when one style of display type is featured throughout.

THE CRITERION PRESS, Chicago.-You may feel very proud of the work you do. It combines good design, clarity, and impressiveness to a remarkable degree and, through choice of type faces and arrangement, is given a thoroughly modern character. An intelligent use of color adds materially to the ensemble. What we like most is the fact that it looks like your own work, it has individuality and is not like 95 per cent of all the printing one sees, which might come from one printer as well as any other. To achieve such an object with type and its utilities is most difficult; in part it depends on the use of types not seen on every hand, but to a greater extent it hinges on some characteristic of arrangement, which may be most subtle. Whoever you serve will be sure of two things, quality and that "something" which stands out from the crowd. Your new letterhead and accompanying stationery items are especially good, making fine use of the much misused modernistic ornament, the triangle. Restraint does it. Too, it serves the purpose of pointing to the telephone number. Colors used. black, red, green, and gold, are excellent. Although strange on a letterhead, there is no suggestion of anything bizarre; indeed, the whole design is in excellent though colorful taste. Restraint again. Our only suggestion for improvement is to space the lines a bit; you can see they crowd one another. To a lesser extent, the same fault is to be found with other items. Generally speaking, that is the only fault with your work, although we can see no merit in the lettering suggestive of the Bifur type face on the title of the "Good News" folder, advertising new Pontiac and Oakland cars.

VAN C. WALTON, of Van Nuys, California .-Regular text pages of the book, "Government Printing," set in Garamond with harmonizing Tory initials and headpieces, are decidedly pleasing as printed on white antique laid paper with deckled front edges. The only features to mar the effect in any respect are "widows" (final lines of paragraphs, too short to look well), and the fact that the top margin and, to a somewhat lesser extent, the back margin are too narrow. Presswork is a bit weak and pale. The small title page should, we feel, have been set in a size larger type as the two words appear insignificant in relation to the size of the page. Contour on the main title page is not pleasing. All of the lines (aside from the two lines of the title itself) being for the most part squared, although a couple are not and hang out or in from the main mass just a little. To look right a group should be either (1) squared, (2) pyramided, or "long and short line style." In the latter there should be definite differences in length, and lines should be arranged in relation to length to form a pleasing, graceful outline. In effect, the mass of the page does not conform to any of the three outlines. Further,

P.D. Wilson Company » Importers and Manufacturers

1732 UNIVERSITY AVENUE . BERKELEY . CALIFORNIA

Number 419, F. L. Crocker, Ridgefield Park, New Jersey. Red and black inks on white paper

P·D·WILSON COMPÁNY IMPORTERS & MANUFACTURERS 1735 UNIVERSITY AVENUE, BERKELEY, CALIFORNIA

TOST OFFICE BOX 429

Number 75. Algot Ringstrom, New York City. Gray and orange-red inks on ivory laid paper

P. D. WILSON COMPANY

Importers and Manufacturers

POST OFFICE BOX 429



TELEPHONE THornwall 5288

Number 390. Richard A. Jacobs, Chicago. Black and light blue inks on white paper

P. D. Wilson Company · Importers and Manufacturers

1735 University Avenue, Berkeley, California

Post Office Box 429 · Telephone THornwall 5288

Number 487. George S. Murphy, Des Moines, Iowa. Black and brown inks on white paper

P. D. WILSON COMPANY

IMPORTERS AND MANUFACTURERS

1735 UNIVERSITY AVENUE

POST OFFICE BOX 429

TELEPHONE THORNWALL \$288

BERKELEY, CALIFORNIA

Number 4. O. E. Booth, Des Moines, Iowa. Black and red inks on white paper.

P. D. Wilson Company

IMPORTERS AND MANUFACTURERS

Telephone: THornwall 5288 Post Office Box 429



Number 90. Emil Georg Sahlin, Buffalo, New York. Black and red inks on India tint paper

POST OFFICE BOX 429 TELEPHONE THORNWALL 5288

P · D · WILSON · COMPANY

IMPORTERS AND MANUFACTURERS

1735 UNIVERSITY AVENUE BERKELEY, CALIFORNIA

Number 325. Richard Hoffman, Los Angeles, California. Black and orange-red inks on white paper

These are but a few of the forty-seven entries given points by the judges in the big Letterhead Contest, which drew entries from every part of the United States and Canada, as well as from overseas printers. More ranking letterhead designs will be shown in the March issue. Others are on page 43 most of the lines are definitely crowded. We quite agree with you, the round corners of the book are a disadvantage, especially in view of the front design (featured by a twelve-point, gold-stamped band at the top edge), for on the left the band ends in a square corner and on the right a quarter-circle effect. We cannot but feel, though not criticizing this front design, which, with sans-serif type and heavy rules above and below, is modern in character, that it is inconsistent with the typography inside, which is entirely classical. It is our judgment that just as a purebred animal is more attractive than one of mixed breed a book should be consistent. And yet, you have done a good piece of work on this book.

piece of work on this book. BENSON PRINTING COMPANY, of Nashville. Tennessee.—We compliment you sincerely on the handsome brochures "Baylor" (a Tennessee boys' prep. school) and "Glimpses of the Sewanee Military Academy." With respect to display, layout, presswork, and color use they are quite outstanding. The "Baylor" cover is particularly impressive and demonstrates the potentialities of simple layout in connection with strong, yet limited display and studied distribution of a liberal proportion of white space. However, the ability to achieve such features of genuine merit should, it appears, sense the ugliness of the bold cubist type face used in the smaller headings and display and the almost equally objectionable handlettering of the major lines. They are not only inherently unpleasing-even ugly-but altogether inharmonious with the refined roman, Cloister, which is used for text. Understand, we are not advocating the consistent use of the Cloister and no contrast. Indeed, we might admire the use in the display of one of the stylish. well formed sans serifs, but to see such malformed letters in a work of this kind is just too much. Considering the title page again, ask yourself "Is such typography appropriate for a book designed to influence discriminating people?" and "Is the page attractive?" We have seldom seen pages with text, heads, cuts, and decorations more skilfully arranged and whited out, and therefore feel it is most unfortunate that ugly types should have been permitted to overshadow the finer features. While the cover of the Sewanee book is less distinguished than that of the "Baylor" brochure the text is more inviting, due to the more limited use of objectionable types. The "modernistic" face used in a large size for the page headings is, with but a word or two in the style on each page and with ample white space surrounding, quite commendable, characterful, and impressive. The bold face so ob-



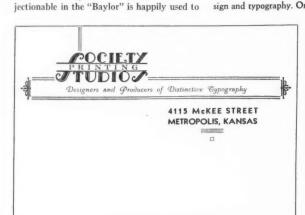
Here is how Ben C. Pittsford Company, Chicago typographer, "practices what it preaches"

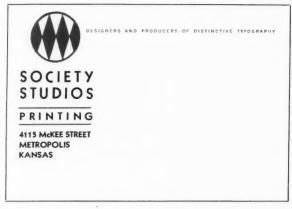
"get across."

a very limited extent and its effect proportionately decreased. The brochure's text pages would be distinctively outstanding, however, even though layout had to be fitted to cuts already on hand, if the captions utilizing that style were in almost any other style and in upper and lower case rather than caps. Our remarks concerning type suggest our estimate of the smaller pieces. Remember, harsh con-

The poorly designed envelope shown at left below loses effectiveness because of bunched rules and type. At the right is shown a reset in keeping with the best sanely modern practice in design and typography. Originals are red and black trasts do not aid emphasis as much as they handicap esthetic eye-appeal. Even the clearest of types are not clear enough to justify setting extensive copy wholly in caps, and by extensive copy we mean captions of more than a very few words. Type was made to read; its effect in design should be a secondary consideration to the much more important one of assuring legibility at all times.

CRESCENT PRINTING COMPANY, Wyoming, Iowa.-You employ thermography with telling display effect and handle it expertly. Of the two letterheads on which your firm name is thermographed in gold we like better the one in which the name is a simple line in caps and small caps. In fact, the name on the other, where it appears in smaller size and in three lines, is much too weak and is not clear. Our choice would be improved if there were six points more space above the name and below the band across the top. By the way, the band is too heavy in tone and so detracts a bit from the design, producing a displeasing contrast. Lighter rules for the band would be a real improvement. Since there is sufficient ornamentation in the design otherwise, we suggest the advisability of eliminating the small inverted triangle used below the address. It does function, in a sense, in finishing off the contour of the type mass, making it a more perfect inverted pyramid, but it takes attention from the type. If the other letterhead were printed with a different allocation of colors it would be better. The gold is too weak for the name. This item should have been in the black, with gold used for one of the decorative devices. We admire the envelope with the rules in red at the sides of the name group, although you will note the address line appears too close to "Company," just above. A business card, with three lines stepped off to the right, shows too many units of eye-appeal, a lack of unity, and a bad distribution of white space; there being too much toward the upper right-hand side, where the shape is awkward in relation to the space elsewhere. The invoice form set in Pencraft caps is too crowded between lines. It is well to remember that lines in caps must be more widely letterspaced than lower-case to compensate for the lack of the top shoulder most lower-case letters have. Cap letters are not as familiar as lower-case, hence must be shown, wherever used, to best advantage. This invoice has a spotty character which is distracting. We presume your stationery forms featuring the cubist face named for a famous thoroughfare are not being used any longer, which is proper, since such styles of type, although they had quite a run several years ago, are seldom seen nowadays. It is just as well.





PLANOGRAPHIC AND STORY PLANOGRAPHIC AND By Gustav R. Mayer—for all interested in methods of printing other than relief, especially offset lithography STORY ST

Novelty of Offset Has Worn Off; Buyers Now Demand Results

An analysis of the present position of offset in its relation to typographical and gravure printing that appears in *Graphische Jahrbucher* contains food for thought. The article states that the time is past when offset was preferred to any other kind of printing. The advent of offset had novelty value, everything "had" to be printed offset, be it catalogs or perfume labels; yet the success of offset was more psychological than real. Typographical printing is again being recognized at its true value.

The halftone plate is claimed to produce a far more effective illustration for selling goods than the offset plate. The printing of type and text matter is distinctly better on the typographical press than on either the offset or gravure press. Offset has its place in the printing industry along with typographical and gravure printing; it is especially adapted to fine color reproductions of large size for calendar and art subjects; its value is recognized as well as its limitations.

The modern printing plant in Germany is using the printing method best adapted to produce the most effective result for the customer, be this offset, gravure, or letterpress. The purchaser wants his catalog, book, magazine, or even envelope enclosure to attract attention irrespective of the method. It is results that count and not the method.

German Company Now Making New "Offset Deep" Plate

An ingenious method of converting an ordinary lithographic zinc plate that is produced either by hand transferring or by photographic printing from line or halftone screen negatives has been invented by the firm of Bekk & Kaulen, who first introduced the Beka deepetch platemaking method a few years ago. In this new method the work is transferred to the zinc plate in the usual way, the plate is then immersed in a zinc electroplating bath and zinc is deposited on

the bare metal areas between the type and lines and dots of the designs or pictures. Depositing can be controlled to produce either a coarse or fine grain. After this zinc plating, the plate is prepared as usual for lithographic printing.—R. Russ, in Graphische Jahrbucher.

"Dry Offset" Does Typographic Printing on Offset Press

Reports are that relief-etched plates are being used by a few lithographers on regular offset presses for special purposes, but the only time these came under my observation was during a visit to the Bureau of Engraving and Printing in Washington, while attending the Printing House Craftsmen's convention.

These relief-etched plates were on about twenty-gage zinc and about 3 by 4 feet in area; the plates were excellent examples of zinc etching, for which special equipment had been designed and built by the Bureau. Powdering such a large thin plate with dragon's blood and then burning it in evenly all over in an electric oven was interesting to watch, and called for exceptional skill.

These plates are used principally for printing the safety tints on blank checks used by the Government and for revenue stamps. The duplicate images on these plates were photographed with a step-and-repeat machine, in some cases from a single negative and in others from a group negative, depending on the subject to be printed.

All the plates were fine examples of photoengraving and the editions printed from them were astonishing. From the safety tint plate they had printed about 11,000,000 impressions and the plate showed hardly any wear; however, the safety tint ink was quite fluid, had no action on the metal, and with the skilled presswork, this plate looked capable of printing indefinitely.

While this can be termed dry offset, in reality it is typographic printing on a lithographic-offset press on which the dampening mechanism had been disconnected. Simple and effective.

Wants to Mix His Collotype Ink and Reproduce Own Photos

Can you give me some formula for making collotype inks? I am interested in a process for producing only a few copies in color, without the necessity of preparing printing blocks.

—Engineer, Madison, Wisconsin.

Inkmaking is an art in itself and we can only supply a general outline of the character these inks should have. Regular collotype ink is quite stiff, almost as hard as cheese, this being thinned down with collotype varnish to working consistency. When collotype ink cannot be obtained, stiff lithographic ink can be substituted, thinning this down with litho middle varnish until it is in the proper working condition.

The inks used for making bromoil photographic prints are quite similar to collotype inks and these may answer your purpose. For producing only a few prints, the bromoil process, which is a modified collotype method, would probably meet your requirements. For the modus operandi of bromoil see "Bromoil Printing and Bromoil Transfer," by Dr. Emil Mayer.

This book contains a chapter on the preparation of bromoil inks which you will find interesting. Your local photographic-supply firm can obtain this book and all bromoil supplies for you. If you can locate a bromoil worker among the professional or amateur photographers in your vicinity, well, a demonstration is worth ten thousand words.

Copy's Quality Makes or Breaks Reproduction by Offset

Will you please give us some information regarding the all-important phase of copy requirements for the making of offset photolithographic plates?—DAZF, New York.

Reproduction by photography is the foundation of all modern offset printing, therefore the condition of the original subject or copy has rather decided influence on the quality of the finished

product. From this copy a camera negative is made, this negative being used to make duplicates of the original copy on the offset printing plate. Naturally, the better the copy the more satisfactory the negative will be. Any page of type matter in The Inland Printer represents good line copy for offset. Comparing it with the type and line reproductions in most daily newspapers demonstrates what is meant by good copy and what is not.

Your letterhead would be classified as fairly good copy. Everything that has been written about copy suitable for line reproduction by photoengraving or zinc-etching, processes by which reliefetched plates are produced for the typographic press, applies equally to line copy for offset, with the advantage in favor of the relief-etched plate, where defects in the copy can be removed and improvements be introduced by the engraver that are practically impossible on an offset lithographic plate.

Like other machine tools, the camera and the offset press have advantages and limitations, and the recognition of these limitations is frequently of greatest importance for profitable production. Full information on this subject of good copy will be found in The Inland Printer, July, 1928, page 96; September, 1928, page 97; October, 1928, page 87; May, 1932, page 47; December, 1932, page 21; all will prove of material benefit to typographic printers interested in offset lithography.

"Photocomposed" Typography Developed for Offset Use

Setting type matter by photography has received the attention of many men these last twenty years and the various means and methods were described in THE INLAND PRINTER for April, 1931, that had been known up to that time. Another machine for this purpose is now being brought to the attention of the lithographic and gravure industry and, from the examples we have seen, excellent results are possible in not only text and display, but also decorative borders produced by repeating a unit of the design, the artistic effect being only limited by the capabilities of the artist or operator. The letters and characters are in the form of "negative" plates and these are projected in a camera one at a time, onto a sheet of light-sensitive paper which is afterwards developed like any photographic print and forms the "copy" for reproduction on the offset or gravure press. Over-all backgrounds for checks or other purposes are easily produced by the use of this machine.

Preparing Collotypes for Printing Is a Simple but Delicate Task

By GUSTAV R. MAYER

ONTINUING this series on collotype, we come to a discussion of negatives. Before proceeding with the coating and exposing, the type of negative most suitable for collotype requires consideration. The collotype plates can be made from any professional or amateur photographer's negatives, although if prints are to be right and all reading matter read right, the negative must be turned over or reversed.

If the negative is on glass it will be necessary to strip it off to turn; a film negative will not require stripping as the back of the film can be placed in contact with the collotype plate to produce the reversed or left-handed print. The thickness of the film will not perceptibly decrease the sharpness or definition in the picture's reproduction.

Soft negatives are best

Best results are produced from negatives that are extremely soft and full of detail, the kind that have a grayish instead of a black appearance by transmitted light. A hard or bright, snappy negative is not suitable, as the shadows in the collotype plate would be overexposed by the time the light tones had sufficient exposure, and the press impressions would be of the soot and chalk variety. If the negatives are too hard, cover the back with matt varnish or tissue paper and stump in the shadows to reduce the contrasts.

Collotype plates require considerable clear space around the picture to promote clean-edged impressions, therefore the negative will require a mask all around the edges of the picture, just as in photographic printing, to obtain the desired margins. The most practical method of masking is with strips of thin tinfoil. Use the thinnest tinfoil obtainable, as it is used on the film side of the negative, otherwise close contact between the negative and the rigid collotype plate will be impossible.

Lay the tinfoil on a glass plate, and with a sharp knife or razor blade and a steel straight edge, slice the foil into strips about an inch wide or to the width required. Square up the negative on all four sides and clearly mark the picture area either with a lead pencil or fine scratches, in the margins made with a knife or sharp point. Put small daubs of

thin rubber cement on one side of a strip of foil and stick it down on the negative in line with the marks, proceeding in this way to completely mask the negative all around.

To block out the remaining outside margins of the negative and collotype plate, a sheet of thin orange or black paper is used; an opening about a quarter inch larger than the picture area is cut in the paper and this paper mask is tipped onto the back of the negative or on the glass in the printing frame with thin rubber cement. The margins of the paper mask should be wide enough all around to cover the collotype plate, to prevent any light action around the edges that would ink up later on. The only part of the plate which now will be exposed to light will be the picture area.

This masking is exactly the same as in producing a photographic print on paper with wide, clean margins. For small pictures the margins can be about three inches wide and for large subjects four to six inches; this margin is the safe edge of the plate and reduces the possibilities of the film frilling or stripping off its support when printing on the press, thereby ruining all the work.

Negatives for use in collotype are retouched, clouds added, or any other improvements introduced in the same way as in regular photographic practice.

How to do the printing

The type of negative and the preparation of the plate having been described, the next step is bringing these into contact with one another in a frame of some kind and exposing the plate to light, the action of which produces the printing image on the collotype plate.

For bringing one glass plate into contact with another, a wedge frame, Figure 7 (see December, 1932, page 39), is preferable, since the amount of pressure necessary to produce good contact can be regulated nicely as the wedges are inserted with the fingers; the screw-type frame will answer, but the liability of breakage is greater.

A strongly built photographic printing frame can be used for preliminary experiments. A vacuum printing frame can also be used, but the plate cannot be examined during printing to see how the image is progressing, neither is this frame as convenient when exposures are by daylight if the frame has to be carried outside the workroom.

Whatever style of frame you use, it should have a thick glass in it on which the masked negative rests; the collotype plate is placed face down on the negative and just sufficient pressure applied with the wedges or screws to obtain good contact between the negative and plate, and it is then exposed to light. The frame in Figure 7 (December) is one of the best, as only the hinged cover need be opened to examine the plate when exposing. The wedges are in direct contact with the back of the glass collotype plate, permitting looking right through the plate without disturbing the wedges, which is convenient.

Strong daylight, or sunlight through ground glass is satisfactory, but a twenty-five- or thirty-ampere arc light is desirable, as this makes the platemaker independent of the variable daylight.

A light brown visible image is formed by the action of light on the sensitive coating on the plate and it is quite practical to determine, by studying the image through the back of the plate, when sufficient exposure has been given-the details in all the highlights should be clearly visible-provided of course there is any detail in the negative. The exposure time will vary according to the density of the negative and the strength of the light. When judging exposure by inspecting the image, the frame should not be opened in strong light as this would fog the plate; it is safest to examine the plate in yellow light but, as only a quick glance at the plate is required, this can be done in weak white light.

Actinometer is helpful

Many collotype workers gage exposure with an instrument called an actinometer, as used for carbon printing, in which a tiny piece of light-sensitive paper is exposed in contact with a small negative consisting of strips or blocks of graded and numbered densities; the actinometer is exposed right beside the frame and when the number appears on the photographic paper that corresponds to the negative with which the collotype plate is in contact, the exposure is completed. This avoids opening the frame at any time during exposure.

To become well accustomed to this method of determining exposures, some trial plates should be made from a good negative until the kind of plate wanted is obtained, and the actinometer reading determined for the particular bichromated gelatin being used and the thickness of the coating on the plate.

* * A Copy Suggestion * *

CAN YOU SAY AS MUCH?

JUST TO PROVE that here at Keller-Crescent we practice what we preach, let us remind you that just a year ago we bought and moved into our new building. We've increased our own advertising expenditures in the past year and have plugged away persistently at sales. True, 1932 is not the best year we have ever had—neither is it the worst, and we are convinced it's a whale of a lot better than if we had simply sat back and waited.

What's more, we are not only asking for orders. We are giving some, too. Stop in next time you're in the neighborhood of the Riverside Press corner and let us show you three brand-new arrivals, (1) a new monotype stripmaterial maker; (2) a new rotating gathering table; and (3) an entirely new method of cut-mounting, all designed to produce finer printing faster and at less cost.

A rather good way of saying "You can sell more by advertising regularly"

Thick coatings will require more exposure than thin coatings and every effort should be made to have all plates coated with a uniform thickness of gelatin. Exposure will vary according to the density of the negatives, but having once established a standard with the test plates, this experience will indicate variations required by differences in density from that standard. The exposure time with an average negative is fifteen minutes to a half hour in strong daylight, depending on the time of the year.

After exposure through the negative, a supplementary exposure is given the back of the plate to anchor the coating more thoroughly to the glass to decrease the possibilities of it stripping or frilling off during inking, to prevent excessive relief during drying, and to reduce "contracts" when making plates from hard negatives. For this extra exposure on the back of the plate the frame is laid face down on a piece of black velvet on a board or table, the frame opened up, removing the wedges and bars and without changing the collotype plate from its position on the negative, the back is exposed to the same light source for two to five minutes, or about onesixth of the negative exposure time.

When the negative is too hard, the shadows will be overexposed by the time highlights appear on the collotype plate. Noticeable improvement can be made by masking out the shadows with small

pieces of cardboard or paper temporarily fastened to the front glass of the frame with rubber cement to hold back the shadows while extending the exposure to bring up the highlight details. The frame should be moved around to avoid hard edges showing the retarding.

The plate is developed by simply washing out the remaining unaltered bichromate. This can be done by soaking the plate in frequent successive changes of water in a tray or flat dish, but a washing box in which the plates stand on edge and in which the water is constantly changing is preferable as the remaining bichromate must be removed.

Temperature important

The temperature of the wash water is also important, it should be as near sixty degrees Fahrenheit as possible, for if the wash water is too warm, the grain of the plate will become coarse and the fine detail and gradation will be lost from the print. Washing time is from two to six hours; when the image has become almost invisible and a certain amount of relief appears in the highlights, washing is completed.

The thoroughly washed plate is now drained and any gelatin or any other foreign matter that may be on the back of the plate is scraped and cleaned off; a sheet of smooth tissue or any uncoated paper is then laid on the plate to blot the surface water; the plate is then set in a rack to dry at room temperature, requiring from eight to twelve hours, depending on the relative humidity of the air. Any attempt to hasten this drying will only result in a poor printing plate. The plate rack, Figure 8, that fits into the washing box, Figure 9, is satisfactory for washing. These illustrations are also shown on page 39 of THE IN-LAND PRINTER for December.

(To be continued in the March issue)

Gravure Screen at 60 Degrees Gives Finer Tone Values

Some years ago in looking through a number of illustrated books printed on the rotagravure press, there was one which was head and shoulders over the others in subtle tone-gradation qualities in the reproduction of original photographs that spoke volumes for the fine craftsmanship of the platemakers and printers. On examining the screen texture with a magnifier, it was seen that the lines of the gravure screen were crossed at 60 degrees, while the screen lines of the gravure illustrations in all the others crossed at 45 degrees.

This was forcibly recalled while looking through the Graphische Jahrbucher,

which contained a gravure insert on a carton paper of a flower study, printed by E. Bainsch, Junior, in Magdeburg. It is an exceptionally fine gravure reproduction, strong, vigorous, yet full of soft gradations which actually just glow in the highlights and shadows.

This quality indicates good workmanship, but could its attainment be due partly to the use of the sixty-degree screen? The sixty-degree halftone screen was introduced to photoengravers about thirty years ago, some distinctive possibilities were shown in the halftone plates produced with this screen, but for some reason or another it had never received any practical use. From examples that have appeared, its application to screen gravure produces results of distinctive quality and American gravure printers may find it an advantage.

Facts on Commercial Offset Are Given in New Booklet

Now available is a pocket-size booklet written by William Guy Martin, the Chicago sales manager of Harris-Seybold-Potter Company, that contains the kind of information wanted by letterpress printers interested in offset. Martin provides facts and figures about the equipment necessary for producing a press plate, a separate item from the offset press. Any of our readers wishing a copy can obtain it either from the company or from The Inland Printer.

OUT OF THE INK CAN

Under this heading will appear from time to time comments on usual and unusual examples of all kinds of platemaking and printing which appear to have some interest to our readers, who are granted the liberty of disagreeing with the writer to their heart's content; for many men, many minds-that is the road upon which we progress.

From way up Winnipeg way a fellow craftsman sent in some well done examples of offset printing produced from hand-transferred type matter; that they "have something on the ball" in pulling the transfers from type is shown by the quality of these press sheets.

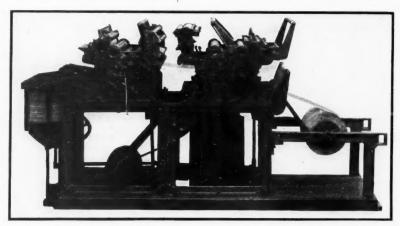
An offset-printed, attention-arresting folder in brown, black, and silver on an India-tint cover stock comes in; type is clean and crisp, and the black-and-white halftones have good pictorial values in their gradations. It was made to sell the Marmon car; the producer of this folder is entitled to praise for the quality of the offset platemaking and printing.

Typographic Offset Press Runs Off Small Orders Swiftly

Offset printing is by no means entirely done on the lithographic press, as will have been noted from descriptions in our pages of offset printing from reliefetched plates and its application, especially in Germany. An interesting file of grand specimens printed on a web typographic offset press has been received from an Ohio manufacturing concern that builds such an offset press and

from those at the end and the plate was still in excellent condition when the run ended. The maximum printing area of the plates is 10½ by 11 inches, which may not appear large compared to the plates used on the average-size lithographic offset press, but when this plate size and the speed of printing in four colors are considered, then hourly production is a factor entering into the calculation when making comparisons.

Naturally there are certain fundamental differences in the operating of a



This press combines best features of typographic web press with the offset principle to produce quality work on difficult papers at economically high speed

for which it is claimed that it can either print four colors on one side of the paper, or three colors on one side and one on the other, or two colors on both sides while the paper is passing through the press at a speed of from 12,000 to 25,-000 complete impressions an hour.

These specimens show the advantages of printing by offset from a rubber blanket onto many kinds of paper stock, from flimsy tissue to tag board, the subjects being labels, package wrappers, sales records, order forms, highgrade letterheads on fine bond paper, and rifle range targets on tag board, all being in the million-run class of print-

ing orders at low prices.

As will be noted, the paper is in rolls, the maximum width being 13 inches, but for special purposes, the paper can be half or even less the standard width. The work can be cut as printed or reeled up again when this facilitates production. Relief-etched line and halftone plates, produced by the regular process of photoengraving, are used on this press; they can be either zinc or copper and the original plates are curved to fit around the press cylinders.

We are informed that two million impressions were made from an etched zinc plate and no one could pick out the sheets from the beginning of the run typographical offset press that do not enter into the running of a direct press, but there is nothing tricky or mysterious about producing satisfactory work, the big thing being to acquire the basic principles on which a machine or process functions; these new things will come along irrespective of what our personal feelings may be. For our own good we should approach the subject with an open mind and learn what it is all about before reaching definite conclusions in regard to their value.

Home-made Benday Tint Ends Worries From Solid Blacks

The Dayton Linotyping Company, of Dayton, Ohio, uses a simple method devised by Earl L. Geiger, stereotyper, to relieve solid blacks of cuts.

Having made a stereo of the cut, a piece of wire screen is laid on the face of the stereotype and it is run under the roll of the stereo press. The soft metal is impressed with the mesh of the screen, which produces a printing plate that appears to have been bendayed with a mesh film. The only necessary precaution is to guard against illegible distortion of small lines of lettering or type. -From the Linotype News.

Cut Composing-Room Cost by Using One of These Copyfitting Charts

By THOMAS F. MILLS

THERE HAS BEEN, during the last six or seven years, an increasing tendency among people charged with the preparation of copy and layouts for any sort of printed matter to regard with proper importance the matter of determining, beforehand, the exact relation between the amount of copy, the type to be used, and the space.

Type is peculiar stuff. Hard. Inflexible. Will not stretch or squeeze up. Will permit so many letters of a certain size type to go into a line of a certain width, and no more! So many lines of a certain point-depth into a certain space—and no more! And once copy is set up in that sort of utterly stubborn material, you can either use it or you can't and, if you can't, there is nothing to be done but reset it a size smaller or perhaps a size larger in order to make it fit.

That means alterations, and any purchaser of printing will testify about the ability of the average printer in charging for alterations. So we are coming to believe an ounce of prevention in this question of making adjustments in the copy and space, before the type is set, is worth a pound of cure after the bill for alterations comes in to be paid.

Help advertising writers

Any layout men and copywriters who have only an elementary knowledge of type, spacing materials, and composingroom practice may, with the assistance of any of the many excellent copyfitting charts and systems now on the market, eliminate about 75 per cent of these alterations. It is not nearly so involved a process as one might imagine. There are available today several reliable charts, designed to simplify the problem of accurately determining the proper amount of copy required to fill a given area, the leading, face, and size of the type having been decided in advance, or, inversely, of determining the size of type and leading which must be used to place an arbitrary amount of copy into a given area.

No complicated calculations are here involved—merely simple arithmetic and a fair degree of accuracy, with a reliable chart as the foundation of the work.



"30 Typograph" requires more type knowledge than most copyfitting plans, but it helps the composing-room doper

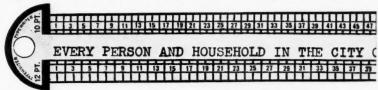
Most large printing offices have men who make a specialty of this class of work, and much time, effort, and money may be saved in the production of any printed matter by enlisting their coöperation and advice in the choice of type and other details. They are thoroughly acquainted with the type equipment of their own offices, and are in a position to help the layout man and copywriter with facts and figures which will insure economical and satisfactory handling of the copy in the composing room.

It should be borne in mind that when copy, layout, and specifications are sent to the mark-up man, or "doper," in the composing room, he may not make any

amount of copy furnished to fit the allotted area he must set it in eight-point solid, he realizes that the item will not receive proper emphasis, but he is not permitted to cut the copy or increase the space by a rearrangement of the layout. At this stage of the game, it is generally too late to permit further delay by returning the copy and layout for revision, as proof has been promised for a certain date and composing-room schedules arranged accordingly. Had this copy been prepared with an understanding of its relation to the space it would occupy, this particular item would have come within a line or so of the estimate, and with slight adjustment would have fitted perfectly into the scheme. However, the only possible course for the doper would be to set it in eight-point solid, in which case it would probably have to be reset later and be charged as alterations.

Saves a lot of money

On the other hand, layout man and copywriter are in a position to make any adjustments in copy or layout to maintain the proper balance of emphasis between various elements. In many cases what appear to be only minor changes on a proof may necessitate quite a large amount of handwork, and the bill for alterations seems all out of proportion to changes ordered. In most any case, the layout man or copywriter has a mental picture of how a certain section of type should look and, when the proof comes,



The "right hand" of the compositor, Dent's Master Calculator combines this special line gage with a font card and master sheet of many alphabet averages

changes in specifications, but must do the best that he can with the material at hand. If an item calls for twelve-point type or larger, with two-point leading, and he learns that in order to get the this section might appear a great deal larger or smaller than he had visualized. The difficulty was, of course, that the printer had a certain amount of copy to be set in a certain space, and he had to

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Composing-room doper, copywriter, and layout man will find Coyle's Computer an accurate, simple, and convenient way to fit copy or to adjust type sizes to fit

set it in a size type which would get all the copy in. Unless the copy is written to fit, the section in question will appear to be out of proportion. When this discrepancy between copy and space occurs several times in the same order, the result will be a jumble of type and headings, with the inevitable cutting of copy here and adding there, respacing and resetting, to say nothing of the delay.

All of which brings us to our point, which is that much of this can easily be avoided through the use of one of the excellent copyfitting systems now on the market. All are accompanied by instructions which can be followed by anyone having elementary knowledge of types and spacing materials. The systems are all based on the principle that any given pica measure will contain so many characters and spaces of any given size and face of type which may be considered.

Makes copywriting easier

The problem of writing copy to fit is comparatively simple. Say, for example, we have a space 4 by 6 inches, and we want the copy to be set in fourteen-point Linotype Cheltenham Wide. The space being four inches wide, our pica measure would be twenty-four picas. We consult our copyfitting chart and learn that a line twenty-four picas long will contain forty-five characters of fourteen-point Linotype Cheltenham Wide. Now, say that for the sake of readability, we want to lead this type matter two points between each line. This means that each line of type will be sixteen points deep. Using our line-depth gage we find that the space six inches deep will accommodate twenty-seven lines. Therefore, we set our typewriter forty-five characters wide, and produce twenty-seven lines of

copy. Each line of typewritten copy will make one line of type when set twenty-four picas wide in fourteen-point Linotype Cheltenham Wide, and there will be twenty-seven lines of type, the number of lines of fourteen-point, two-point leaded, which we discovered a space six inches deep would accommodate.

This is the line-for-line method, the simplest and easiest. Also, in short lines of type, the copy can be written twice or three times the width of the type line, in which case each line of copy would represent two or three lines of type.

Another simple method

Another method, very similar to the one above, is to multiply the number of characters in the measure by the number of lines of the size type we are figuring on. Using the same figures as in the preceding example, we have forty-five characters to the line and twenty-seven lines deep. Multiplying the characters by the number of lines in depth, we get 1,215; in other words, the space will accommodate 1,215 characters of the fourteen-point Linotype Cheltenham Wide, two-point leaded. The copy can then be written any convenient width and any number of lines deep, so long as the total number of characters does not exceed 1,215. Thus we could write thirty lines, forty characters wide; twenty-four lines, fifty characters wide; twenty lines, sixty characters wide; seventeen lines, seventy characters wide, and so on.

Either method is simple and also foolproof, with the advantage in favor of the line-for-line system. Both are dependent upon the accuracy of the user and that of the copyfitting chart used. An error of two or three characters the line one way or the other would result in a line short or a line strong, and this can usually be taken up in the spacing. It should be noted that the possibility of error in this respect *increases* as the size of the type increases and the pica measure decreases, and *decreases* as the size of the type decreases and the pica measure of each line of type increases.

The above examples are merely representative of the method, and the same procedure applies to any size type and leading in relation to any known space. Specimen books of type faces should be consulted to help visualize the effect desired in the type when set up, and the above procedure followed to insure the copy fitting the required space when set in the face, size, and leading selected.

In connection herewith, consideration should also be given to the length of the type line for various sizes of type, generally classed as the "ideal measure." This is best described as the length of line which causes the least strain on the eye when jumping from the end of one line to the beginning of the next line. Too long a line causes not only a break in the continuity of thought, but also a strain on the eyes. Too short a line confuses the mind, as a result of the eyes jumping back and forth too frequently.

The generally accepted ideal measure for any size and face of type is one and one-half times the width of the lower-case alphabet. As most specimen books show both the lower-case and capital alphabets, computation of the ideal measure for any size type is simple.

Copyfitting systems described

I shall now attempt a brief description of several of the better known copyfitting systems, and I do this with all humility, realizing that in my attempt to make their principles and operation clear, I might omit some salient points here and there which may be dear to the hearts of their authors. I sincerely trust that they will bear with me in such an event, realizing that any such omissions will be of the hand and not of the heart.

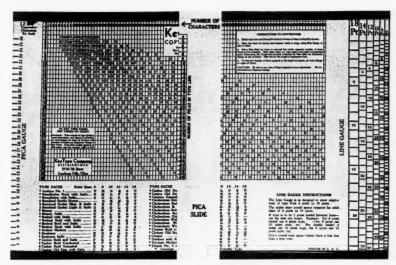
Coyle's Type and Copy Computer— Based on character count obtained from the width, in points, of the lower-case alphabet of any face of type. Consists of a sheet tabulating alphabet widths of practically all the most used linotype, monotype, and foundry faces. Character averages, based upon these alphabet widths, are computed on a card showing the number of characters in all measures

from five to thirty-six picas for all the alphabet widths from 60 to 310 points. This card also has elite and pica typewriter gages, point scale for measuring alphabet widths of faces not listed, and the monotype averages for C and C-1 arrangement (light face) and the C-2 arrangement (bold face) for all sets from five- to eighteen-set. There is also a table, based on alphabet widths, of ideal measures in which various faces should be set in order to avoid eyestrain and make for easier reading. Determines accurately the size type necessary to set a given amount of copy into a given space area; amount of space necessary to accommodate the stated amount of copy when set in the specified type size and face. Accurate, convenient, simple to operate, this system is easily adapted to new faces or to the special requirements of any particular office. For the doper, copywriter, or layout man. Some knowledge of type is necessary.

Key Type Copy Gage—Consists of a key-letter chart, type index of over 400 faces and sizes; a pica gage; line-depth gage for six-, eight-, ten-, twelve-, fourteen-, and eighteen-point, and elite and pica typewriter gages, all printed on two sides of the glazed, metal-bound card. Every face and size of type is given a key letter, based on the average number of characters in any given length of line, and this key letter is the basis of all calculations made with the key chart. A vertical sliding celluloid gage helps in determining any unknown factor. Shows the number of characters in a line, given the length of line and the type face and size; length of line, given the number of characters, face, and size; face and size, given the length of line and number of characters. Permits of easily keying any face not listed in the type index, making it adaptable to special conditions in any particular office. Compact, simple in its operation, and equally well adapted to the use of copywriter, layout man, or doper. One of the most practical copyfitting gages yet placed on the market.

Pica gage is basis

Dent's Master Calculator—Consists of special line gage for measuring elite and pica typewritten copy, and also for five-and-one-half-point, six-point, eight-point, ten-point, and twelve-point type; font card, listing the average character widths for 350 fonts of type, and Master Calculator sheet showing averages for



Compact, simple in operation, the author calls the Key Type chart one of most practical systems on the market. A glance tells the story. Each of commonly used faces has a key letter connected with character count. Dopers especially will like it

faces having average width to the character of from two and one-half to nine points, by halves. Averages are determined by measuring seven average and three thin characters from any font for the down style (all lower-case) averages, and the first ten characters of the alphabet for capitals. Once the average width the character for any font has been determined, the Master Calculator shows at a glance the number of characters in any measure up to forty-two picas. This calculator also serves as a gage for depth in picas of any number of lines of any size type, and with any desired leading, by half-points. Finding the averages for faces not listed on font card is simplified by a gage, graduated in points and halfpoints, for measuring a certain number of average and thin characters, as previously explained. Simple and accurate, this system is equally adapted to the uses of the professional doper in a printing office or the layout man and copywriter with limited technical knowledge.

"The" Copyfitting Scale—Consists of a transparent celluloid scale having a gage for elite and pica typewritten copy, pica- and line-depth gages, and a graduated scale for the determination of set factor (or number of characters the lineal pica) of any face of type by measuring the width of the lower-case word "the." Also has a subsidiary scale for checking the copy, in characters, against area of space to be filled in square picas, to determine exact size of type which must be used. Greatest value lies in its ability to take the set factor of any face

direct from any sort of reprint matter, eliminating tedious character counting to secure averages. In all cases, the set factor when multiplied by the pica measure gives the number of characters in the measure. Easily understood and operated, this system is adapted to the use of doper, layout man, or copywriter, and will be found to be especially valuable to those having to dope for the machines any great amount of reprint copy which must be refigured for size.

It slides in and out

The "30 Typograph"-Consists of a heavy manila envelope with sliding card inside. Has inch, pica, and elite and pica typewriter gages printed on the edges of envelope. List of faces with index numbers for reference to the sliding card is printed on back. It is based on the principle of dividing the proposed space in square picas into the number of characters in the copy, carrying the result to one decimal place. This number having been determined, reference to the sliding card through an aperture at the top of the envelope shows at a glance the size of type and leading required to fill the space. By reversing the process, the amount of copy necessary to fill up any given space in any size and face of type may be determined quickly and easily. Complete instructions for use also are printed on the envelope; no reference to any other source is necessary. For the doper, copywriter, or layout man. A fair amount of typographic knowledge is required for application of this system.

Coolman's Rapid Type Calculator-Consists of two disks fastened together by an evelet at the common center, the upper disk being made smaller to show a list of consecutive figures from five to thirty-six on outer circumference of the larger disk. These figures represent line lengths in picas. Following a spiral line, twenty openings are made in the upper and smaller disk, through which certain figures, printed in radial columns on the larger disk, appear. The figures thus disclosed represent the number of characters in the size indicated by the number adjacent to the cut-out panel, in a line of the length indicated by the figure on the lower and larger disk then radially in line. In this manner one can determine at a glance the average number of characters in the various sizes and styles of type lines of any given length. There is one disk for monotype faces and one for linotype faces. The sizes of the monotype faces are represented according to the "set" and the linotype faces by key letters representing faces and sizes, each tabulated on the back of the respective disks. A practical and simple calculator for layout man, copywriter, or doper.

Jackson "Units-to-Pica" Method of Copyfitting—Consists of a pocket-size book containing tables of units to the pica for various sizes of type, followed by other tables showing units to the pica of many commonly used faces. The back portion of the book shows how to figure copy on the square-inch basis for those preferring that system. The examples displayed in this little volume make it easily understood by both copywriters and layout men. A little practice should render those having but little knowledge of typography adept at fitting of copy. Simple and easy to use, the Jackson Method should prove a boon to busy composing-room dopers.

Cadman's Copy-Estimating Charts—Consisting of six cards, one each for the six-point, eight-point, ten-point, twelve-point, the fourteen- and eighteen-point sizes, showing approximate number of words of any given size type which will be contained in spaces of any known width and depth, in picas, set solid or one-and-one-half-point leaded. Excellent for quickly determining the average number of words which will go in any given space. Not for dopers.

Milner's Typograff—This consists of a slide-rule type computer, operation of which is based on the number of charac-

Units to Pica	5	6	7	8	9	10	11	12	13
2.1 2.2 2.3 2.4 2.5 2.6 2.7 2.8 2.9 3.0	11.0 11.5 12.0 12.5 13.0 13.5 14.0 14.5	13.2 13.8 14.4 15.0 15.6 16.2 16.8 17.4	15.4 16.1 16.8 17.5 18.2 18.9 19.6 20.3	16.8 17.6 18.4 19.2 20.0 20.8 21.6 22.4 23.2 24.0	19.8 20.7 21.6 22.5 23.4 24.3 25.2 26.1	22.0 23.0 24.0 25.0 26.0 27.0 28.0 29.0	24.2 25.3 26.4 27.5 28.6 29.7 30.8 31.9	26.4 27.6 28.8 30.0 31.2 32.4 33.6 34.8	28.6 29.9 31.2 32.5 33.8 35.1 36.4 37.7
3.5 3.6 3.7 3.8 3.9	16.0 16.5 17.0 17.5	19.2 19.8 20.4 21.0 21.6 22.2 22.8 23.4	22.4 23.1 23.8 24.5 25.2 25.9 26.6 27.3	28.0 28.8 29.6 30.4 31.2	28.8 29.7 30.6 31.5 32.4 33.3 34.2 35.1	32.0 33.0 34.0 35.0 36.0 37.0 38.0 39.0	35.2 36.3 37.4 38.5 39.6 40.7 41.8 42.9	38.4 39.6 40.8 42.0 43.2 44.4 45.6 46.8	41.6 42.9 44.2 45.5 46.8 48.1 49.4 50.7

Part of a table from Jackson Units-to-Pica Method, showing units to pica in lines from 5 to 13 picas wide. It also lists units in most commonly used faces

ters the line-inch of any given size and face of type. Typewritten copy and the space to be filled are measured in square inches and calculations from these figures are shown at a glance after proper adjustment of the slide-rule computer. Figures quickly and accurately: size of type, given the size of space and amount of typewritten copy; size of type for reproduction from reprint copy; square inches of copy to be written to fill any given space in a specified size and face. It reduces hand-written copy to equal square inches of typewritten copy. Reverse side of slide-rule computer has a ratio-scale, which determines the pica measure necessary for the type-mass to form a panel having the predetermined ratio. Accompanied by a chart listing the characters in line-inch of most-used faces in sizes from five-and-one-half- to eighteen-point, and an auxiliary blank chart on which may be indicated widths of faces in use in any office. A compact, practical system, easily operated, and adaptable to special conditions.

This is an easy stunt

John Kennelty, a Pittsburgh printer, also has developed a different and interesting idea in connection with casting up various faces. A paragraph of copy has been set thirty picas wide in the different type faces and sizes most often used for body matter in his office. At the left is a vertical gage, reading from top to bottom the same as the paragraph of type matter, having consecutive figures from 1 up opposite each character and space, representing the character count. By laying a line gage on the specimen and checking the letter on which the pica measure ends, reference to the gage at the left shows the unit number of this

character, counting from the left end of the type line. Thus, this number represents the quantity of characters which will go in the measure in question. The lines of capital, set full width, are measured in much the same way. This idea may also be applied to type-specimen books in which the same paragraph or line of copy has been set up in various sizes and faces of type.

In conclusion it may be stated that, to the person having a copyfitting problem on his hands, any of these systems will prove an invaluable aid, well worthy of the time and study required.

Zinc Plates of Blue Prints Cost Less When Made This Way

Blue prints from architectural and mechanical working plans are usually made from a line drawing on tracing cloth or tracing paper, drawn with black waterproof ink. For the best quality line plate the original tracing should be sent to the photoengraver, from which he will make a reverse etching, consisting of white lines on a solid background, at a small additional charge. Line plates can be made from a blue print, but the majority of such prints have weak spots which require considerable handwork and also require copying on a special color-sensitive photographic plate, all of which add to platemaking costs. To keep the cost of such plates down, the customer should send the tracing to the blueprinter for a print on what is known as brown-print negative paper; this will be a print with white lines on a dark brown background from which any photoengraver can make a line plate without special handling.—Gustav Mayer.

Reader Is 'Sold On' Mailing Piece

"Your letter of January 16 is very clever and your Florist Dummy is more than appreciated. I believe we will get an order out of it. If you will just look over your mailing list I think you will find my name 'from way back yonder' and as long as I am connected with the industry shall endeavor to rustle the wherewithal to keep it there, for I enjoy THE INLAM PRINTER more than any other publication. The fact is, it's the Law and Gospel in these parts.

"May I make a suggestion—that month by month as you furnish copy of the layout and electros for your 'Sales-Getter' just show us somewhere the price the electros can be supplied, and the proper person to be addressed in ordering. Of course, money with the order."
—W. R. "Dad" Conner, The Everett Printing Company, Everett, Washington.

THE OPEN FORUM

This department is devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred except personalities and sophistries. Obviously the editor will not shoulder the responsibility for any views advanced

Wants Typefounders to Devise the Perfect Font Package

To the Editor:—For some years it has been quite apparent to those typographic printers left in our industry that the font schemes used by the type-founders need revision to make them correspond to modern need.

Copywriters have changed the style of text and display lines and use different phrases and characters from what were in use when the font schemes were devised a generation ago.

A 15A-30a font of type, for instance, is disappointing in several ways. The \$6.00 investment is rendered worthless when short certain necessary characters. Often one line of composition will empty a box of essential characters. The font lies idle until the line is distributed. If this happens once, it will again, as all printers know without my saying it.

One letter in particular may be mentioned, the capital B. Out in the wideopen spaces of Kansas, many words are started with capital B, as: Big, Boost, Bargain, Bankrupt, Booze, Bonus, or Bum, and so on, and we never have enough capital B's. There is also a constant shortage in the capital C, capital K, and lower-case l boxes.

These shortages could, with the exception of capital K, be taken from a surplus of other letters such as capital E, capital N, and capital U. Capital K is peculiar to the State of Kansas and an extra-large supply should be given with all fonts sold in Kansas.

If the fonts cost a few cents more and included the em-dash and a fraction or two, they would be doubly useful. Modern typography uses many em-dashes, and I like the new short dash now being offered on all the typesetting machines. Consider the demand for parenthesis and per cent marks! Something might be done about quotes, too.

I suggest that all typefounders check their font schemes against today's typography. Also, to see what is needed, look at a few cases in the shops, which are about the only market left for foundry type. Stick around long enough to hear the printer's remarks when, copy in hand, he surveys his case and discovers plenty of every letter except possibly capital B—but with enough X's and Q's remaining to set a book.

When the font is brought up to date, the founders will offer type on the cafeteria plan. Let the buyer select what fonts he may need, then allow him to purchase at a proportionate price additional supplies of characters peculiar to the work done in his shop.

A printer in Kansas City, Kansas, would certainly be glad to get an extra supply of K's, and equally glad would be the printer in Canon City, Colorado, to get an extra supply of C's.

Something on this order would be of a real service for which printers would be glad to pay.—H. W. Southworth, Hutchinson, Kansas.

EDITOR'S NOTE.—When Gutenberg invented movable type, he was typefounder and typesetter. He was never bothered by a lack of characters, since he was able to cast his needs.

As the world progressed, man specialized. In printing, some became typefounders and others bought their products. Conditions in no two shops were alike and all blamed the typefounder for not perfecting a font that fitted each shop's particular needs. The typefounder took it in silence, always trying to improve his service, until the present font plan's adoption. Try as he might, he has been unable to improve it in a way to satisfy the majority.

One typefounder mentions the problems of William W. Wilson, Walla Walla, Washington, in trying to keep enough capital W's and lower-case I's in his case. Too, he recalls the grief of Kirkland Kennedy, Kankakee, who invariably bemoaned a shortage of K's.

The proposal of making up fonts in smaller weights is under consideration by typefounders as one step. However, thus far, the only solution of the problem is to order extra sorts of the most-used characters when ordering full fonts of any particular size or face.

Suggests Watermark in Papers to Show Direction of Grain

To the Editor: From time to time I have discussed with various representatives of the makers of and dealers in "writing" papers the great importance to the printer of knowing which way the "grain" of any particular sheet may be. This knowledge becomes a more important factor almost daily.

In our experience there are at least two reasons why it is advisable for us to know which way the "grain" runs. First, theory and good practice prompt the running on cylinder presses of paper with the "grain" parallel to the cylinder whenever it can be done without disturbing other conditions applying to the work in hand. Second, and of much greater importance, is the ever-increasing use of mechanical appliances of all kinds in accounting and bookkeeping work, which may tear the paper.

The above problems were comparatively simple of solution until recent development of a "rubber stamp" watermarking process, wherein the marking device is fastened around the circumference of the "Dandy" roll instead of parallel to it as was the case in the original wire-screen process of watermarking, under which process we could be quite certain that the grain would be at right angles to the reading of the watermarking in any sheet.

All of the above now brings us to the suggestion we desire to make, which is that there be placed in every watermark some mark indicating the direction of the grain in each sheet, and we feel this can be done at a minimum of expense or trouble, as for instance:

UMPTY BOND

or

UMPTY ↓ LEDGER

Without any technical knowledge of the paper manufacturer's problems, it seems that some simple indicating mark could easily be included in the present marking appliance without much difficulty in the manufacturing process.

I find one papermill is already doing this. As a printer, I am sure that this would be a smart advertising feature in selling any kind of printing paper to me.

The idea intended is that the arrow indicates the way "grain" runs in the paper. What do you think?—G. R. DORMAN, of The Stevenson and Foster Company, Pittsburgh.

Union Printer Disagrees With Fegert's Report on Laws

To the Editor:—In answer to A. G. Fegert's article, "Warn Unions Out-of-Line Wages Are Strangling Employers," in the October Inland Printer. Fegert seriously overemphasizes the responsibilities that union officials and members of the various crafts in general should shoulder in the interest of the employing printer. True enough, the welfare of one depends upon the welfare of the other, but to reach the necessary state of efficiency it would be well for the master printer to look far enough backward to plan far enough ahead.

This applies not only to machines and methods, but also to men.

The writer does agree with Fegert that in some jurisdictions, and on some classes of work, employing printers not only do work under unfair conditions, but are seriously handicapped. Where different criteria and standards on the application of union law and shop regulations are established within one jurisdiction, it may soon drive the best of printshops into bankruptcy. In fact, it has been the final outcome in too many cases during late years and the condition should be intelligently analyzed. But, in doing so, labor cannot afford to depart from established facts.

As a member of the International Typographical Union, I am fully aware of our shortcomings—especially in being unable to make the employing printers realize facts. But I am also impressed by the rules and regulations that should govern us in our daily task in the composing room. And I know from experience that where this sensible form of government is working unencumbered, strict discipline and a high state of efficiency are its natural reward.

It is not my idea to follow Fegert beyond the jurisdiction of the Chicago district. But his elaborations with regard to Chicago and finally the detailing of one incident by over one column of space bring me to the conclusion that Fegert does not know his ground.

In the first place, it is up to the master printer to choose whether he cares to run a union or a non-union shop. In either case he is bound by some sort of stipulations, agreements, or affiliations. He cannot avoid nor ignore them.

The incident Fegert cites happened in a union shop under the jurisdiction of Chicago Typographical Union No. 16. Here the employer had taken his choice, but Fegert fails to show that he abided with it-he merely states that "... the superintendent of the plant was called into the discussion and pointed out to the claimant of priority that he was a good stoneman, but probably not a good Ludlow typographer as was the other man." If this is so, the employing printer here condemns himself through his representative, as the superintendent was not a member of the union and was unable under law to judge competency of the printer. This authority is vested solely in the foreman, who naturally must be a printer and a member of the union. Furthermore, under union regulations, printers are not subtitled good stonemen and the like, and they do not work on a competitive basis.

Union law stipulates that a printer can be declared "incompetent" by the foreman within the first two weeks of employment. And it also stipulates that when, for instance, a stoneman is found "competent" and later claims priority on a Ludlow he must again undergo two weeks of probation. If during this probation he is found incompetent, the foreman can discharge him and can deny him the right to return to the department where the printer had previously established competency. The responsibility rests solely with the employe.

On the other hand, when a printer has established his competency on imposition and is transferred by the foreman to the Ludlow and kept there for over a year, competency then is established. When any layoff occurs, such a printer does not need to claim competency, but merely need exert his priority rights. These are facts in the incident Fegert is trying to illustrate. But the responsibility here rested with the employer.

The final decision and the disposition of the incident by union law prove this.

—MAX O. WITTGE, Mt. Morris, Illinois.

"Lazy" Left Hands Help to Cut Down Efficiency of Workmen

To the Editor: Is the left hand only an ornament? Many printers, linotypeintertype operators and machinists, as well as men in other lines, if they reflect, will admit that it is.

Watch the line-casting-machine operators and you'll see half or more of them hand-spacing with the right hand, even though by so doing they obstruct their view of the assembler box. The right hand is used to run down the necessary spaces for hand-spacing, then it must insert the spaces in the line, thus doing double duty, while the left hand loafs along—"grandstanding."

Watch operator-machinists changing liners on a linotype and you will see about two-thirds of them take a screwdriver in the right hand, back up alongside the mold disc, and tie their arms in a knot in order to grasp the discturning knob with the left hand. The position for this operation is natural and easy, and the operation itself easy when the screwdriver is used in the left hand. Try it next time.

The above are two examples picked at random. There are dozens of equally awkward and ridiculous situations in which all of us find ourselves daily, just because it has never occurred to us that the left hand could serve as efficiently as the right on such regular tasks.

It is only as a result of practice that most of us are more efficient with the right hand than with the left. It follows that only practice is needed to develop the left hand to a par in efficiency with the right. That can't be done in a day or a week but, if the task is begun today by entrusting minor details to that left hand occasionally, in a few months or a year the left hand will execute its duties with precision and dispatch.

"An insignificant subject to be occupying space in a prominent magazine," someone probably will say. Attention is called to the fact that the skilled operator or machinist has mastered incidental details so thoroughly that his work appears easy and effortless.

All of us want to be experts, but most of us are not willing to put forth the effort to master details. It's just too much bother to attempt to learn to use that left hand. It recently came to light that one printer of mature years still has his mother trim the nails on his right hand because, as he explained, "I just can't use a knife or file in my left hand."

So, for a great many of us, our left hands will probably continue—"mere ornaments."—Thomas C. Ryther.

OBSERVATIONS OF THE HOUR





By Hank Tooms, the Old Printer Philosopher

Hank says: Abe Lincoln won fame by splittin' rails; George Washington by cuttin' down a tree. Both got to the White House. Printers should start sawin' some constructive timber pronto, or the only "White House" they will ever see will be the Poor House

Well, all I know is what I get by hearsay from others or learn by puttin' two and two together from what percolates through my one good ear as I prowl around, hither and yon, from one printshop to another, pursuin' my daily chores. An' that's aplenty, I'm tellin' you.

The high spot last month with me was the Ben Franklin banquet I attended as the guest of a friend who had \$1.50 more'n I did. Now, if printers in general would do a little less huzzahin' about Ben and try to emulate the common sense he put into the printin' business, they'd be a whole lot better off. Too many of us printers of the later day seem to be ashamed of ourselves because we are printers.

With Ben it was just the opposite. No matter what honors were heaped upon him, he never overlooked a bet to proclaim that he was Ben Franklin, *Printer*. He was not only proud of his vocation—he *honored* it! Just how many of us in the printin' business today are a real credit to the profession? Tryin' to build it up? Workin' with our feller printers to put our glorious callin' on a better basis? Ask the secretary of any printers' trade association—he knows.

This month we honor the memories of Abe Lincoln and George Washington. We probably will attend more ban-

quets. More huzzahin'. More loudspeakerin' about the Father of His Country and the man who saved it. Now, don't get the idear I'm agin keepin' the memories of our great men alive.

I'm for anythin' that will help us to elevate ourselves. Through the power of example. Make us think more kindly of each other. That we live by our deeds, and not words. That's the lesson we should get from the lives of such men.

Abe Lincoln won fame by splittin' rails; George Washington by cuttin' down a tree. Both got to the White House. Printers should take a tip from these undebunked facts and get into the

lumber business themselves; start sawin' some constructive timber plumb pronto, or the only "White House" some printers will ever see will be the Poor House.

Not a pretty picture, is it? Neither was Abe at the woodpile, if you have seen some of the old prints of the "railsplitter" that I've put my glimmers on.

Nor was George with his little hatchet and the poor, downand-out cherry tree a heart-drammer we should set before our children either in picture or story. But, it is the *lessons* we get from these anecdotes that should trickle through our shaller domes and do good, 'specially right now. Abe was not afraid to work at a menial job, and George would not tell a lie even though he knew the birch switches were just behind the southeast corner of his father's trousers.

One trouble with the printin' business today is that all too many of us want to be "bosses" and not do some of the lowly things our fathers did. Too many of us like to sit around a warm office and look at graphs, market reports, check up on the productive (or non-productive) hours (done by the other feller), and with a sharp pencil try to figure out why we're not takin' in more'n we're payin' out.

Truthfulness, also, is all too often a failin' with some of us. We forget the lesson of George and the cherry tree, and *lie to ourselves*. Then, unlike George, we won't admit we did wrong. Cowards not only before, but after the fact.

We know our costs (or think we do) and then, instead of addin' a profit, we knock off 5, 10, 15, or even 20 per cent and hoodwink ourselves with the belief that "we have a nice profit in our costs" and in so doin' we abet a double crime—we lie to ourselves and defer payin' the supply men.

Because as Abe Lincoln said—"I believe this government cannot endure permanently half slave and half free"—so do I believe that the printin' business cannot permanently en-

> dure if we go on in the present error of our ways, half slave to the god of cutprices while t'other half is strivin' manfully to be free by askin' honest prices.

> As a few drops of ink will discolor a glass of clear water, just so will the price-cuttin' printers spoil the efforts of the fair-price printers who are tryin' to keep the printin' pot a-boilin'. Just now it is only simmerin'. And pretty soon, if we don't do somethin' to build up the fire of commonsense, we'll all be "out."

Let's look beyond the *anecdotes* of Lincoln and Washington about splittin' up rails and cuttin' down trees and vision the true worth of their imperish-

able characters. *Unselfishness!* Let us, as printers, assimilate some of that selfsame trait in our own daily living. And in addition we have to be willin' to work with one another that our ideals, too, may be preserved and our vocation, honored by Benjamin Franklin, be again placed on the pinnacle it was before *greed* took hold of us and turned our heads and hearts away from that underlyin' principle of our fathers—that to succeed, *we must earn our bread by the sweat of our brows*. The time has passed when we can do as we please without considerin' the other printers. We must do an honest day's work at an honest price—or tomorrow we lose out.



New Books for the Printer's Shop and Office Needs

Tersely Written Volume Steers Writers Clear of Trouble

Although "Breaking Into Print" is primarily intended for newspaper workers and those planning to take up that work, it should be equally valuable for the printer offering copy service, if he reads it with advertising in mind rather than newspaper writing.

F. Fraser Bond, of the Columbia University faculty, formerly a New York City newspaperman, wrote the book. It has the crisp, interest-compelling style of the newspaper, and dives right into each subject covered, clearly indicating how all of the thoughts presented may be adapted to any style of writing.

An idea of the volume's scope is obtained from the chapter headings, such as: Interesting the reader, understanding his psychology, telling the reader a story, making him see it, making him feel it, making him understand it, making him laugh, together with several chapters on the reader's interests. The book has 221 pages, 5½ by 8 inches.

No gory photos of gang murders or whoop-it-up examples of jazz-journalism writing are used to illustrate this book, but it is filled with examples of good newspaper language and word pictures of definite value to every houseorgan editor and to advertising writers.

"Breaking Into Print" is published by the McGraw-Hill Book Company, New York City. Presswork and attractive typography are by the Maple Press Company, of York, Pennsylvania. The book may be purchased through The Inland Printer for \$2.20 postpaid.

New Encyclopedia on Ink Makes Printer's Problems Easier

The "Encyclopedia of Printing Inks" contains 256 pages of handy, usable information about inks—how they are made, how best used—and many other points of everyday value to the printer, pressman, and advertiser.

While boiling each section to essentials, the book does not gloss over any point. Mixing data and an ink-coverage-estimate list are included, together with a chapter on cellophane printing.

Page size of "Encyclopedia of Printing Inks" is 5½ by 8 inches. It is pub-

lished by Harry G. Kriegel, president, Superior Printing Ink Company, Incorporated, New York City, and may be ordered from The Inland Printer for only \$1.17 postpaid.

Ancient Beginnings of Alphabet Make Story With a Kick

"Ancient Writing and Its Influence" traces all the changes of our alphabet through Greek and Roman beginnings back to early Semitic forms. Prof. B. L. Ullman of the University of Chicago has produced a volume of value to type designers and printers interested in the historical background of our language.

One chapter describes the invention of printing and its gradual swing from the imitation handwritten to the many beautiful designs we have today.

"Ancient Writing and Its Influence" contains 234 pages, 45% by 7½ inches, and is published by Longmans-Green and Company, New York City. It may be ordered from The Inland Printer book department for \$1.86 postpaid.

Troubles in Offset Platemaking Listed in Laboratory Report

Photographic methods of preparing offset-press plates are no longer in the experimental stages, even though one occasionally comes across a few doubting Thomases here and there. Experiences are cited where plates produced 200,000 impressions although the next plate put on the press went haywire in less than five hundred. This sort of variation in performance gives some truth to the statement that such plates are unreliable in actual practice.

But why this wide difference in plate life? That is the question on which Professor Robert F. Reed and his associate, Paul W. Dorst, worked for two years in the research laboratories of the Lithographic Technical Foundation, with the support of twelve large houses in the lithographic industry, which put laboratory ideas to the acid test of practical application. The result of this work and its use in the shop has been published in a book of 107 pages, profusely illustrated and entitled "The Albumin

Process of Photolithography." It forms Bulletin No. 6 from this laboratory.

This is the most complete and thorough manual pertaining to this method of offset platemaking that has ever appeared in any language, containing a vast amount of information that will be new to the majority of lithographers and offset platemakers. Every step in the preparation of such plates is described in both a practical and technical manner, from the graining of the zinc and aluminum plates to their final preparation for the press, as well as treatment on the press for satisfactory printing.

"The Albumin Process of Photolithography" is published by the Lithographic Technical Foundation, 220 East 42nd Street, New York City, and may be purchased at \$2.70 postpaid from The Inland Printer.—G. R. M.

Volume on News Photography Reads Like Thrilling Fiction

"News Photography" is the story of Jack Price, chief cameraman of the New York World during these turbulent recent years. It tells how newspaper cameramen work, what they seek when after a picture, how they get the picture even when the subject is not willing.

The second section should prove even more broadly interesting to the printer-publisher and the printer offering copy service to customers, since such service includes obtaining proper photographs. This section describes the cameras and other "tools" of the picture-maker.

"News Photography" contains 166 pages, 5¾ by 9 inches. It is published by Industries Publishing Company, of New York City, and may be ordered from The Inland Printer for \$2.17.

Denver Schools Issue Thorough Handbook on the Linotype

"Instructions and Practice Exercises in the Keyboard Operation of the Linotype" is an impressive textbook prepared for the Denver Public Schools by Ernest C. Brame, instructor.

In nine sections, it progresses from easy keyboard drills through each step from straight matter to intricate tabular matter. While primarily an operations handbook, it contains many hints on mechanical care of the machine for the student and experienced operator.

It is published by the Denver (Colorado) Public Schools, 414 Fourteenth Street, at \$1.50. Its 146 pages, 6 by 9 inches, in paper covers, are well illustrated with specimens and diagrams.

Newspapers Can and Ought to Make a Profit on Commercial Printing

S COMMERCIAL printing a "necessary evil" for the newspaper plant? In other words, is it a liability or is it a definite dollars-and-cents asset?

Following some complaints heard at press-association meetings on the Pacific Coast, in the Middle West, and in Florida, this question was put to a number of publishers in various sections of the country. The answer is that commercial printing may be a liability or an asset, depending upon how intelligently it is handled, and how the price is decided.

"In the plant of the weekly newspaper, commercial printing ought to be a definite asset," declares Harry B. Rutledge, new executive secretary of the National Editorial Association. He also points out that with a weekly newspaper published on Thursdays, the busy days are Wednesday and Thursday.

Much "dead time"

It may require half of Friday to strip the forms, to distribute leads, slugs, and hand-set display lines, clean stones and press, and polish the matrices. After all this is done, there is little more to do before the following Tuesday or Wednesday. If Friday is press day, then the "clean-up" comes on Saturday morning. In the average weekly shop, with three or four shop men, there is always some one free to work on an order, except on press day and the day before, and occasionally during the day following the publication. In many cases, half of the printers will have little to do on other days if there is no outside work. Even when sixteen pages are printed, the crew necessary to get the paper out on time can hardly be kept going at a reasonably high level all week.

"While it may be possible to get considerable live copy and some advertisements on Monday and Tuesday, the big rush comes Wednesday and Thursday—or Thursday and Friday, depending on the day of publication," says W. S.

Loss on this class of work, publishers advise, is usually due to guess-work estimates, dislike for detail, or owner's objection to the expense of installing a cost system covering the entire plant

By BUFORD O. BROWN

Clawson, publisher, Exeter (Calif.) Sun, "with half the week 'going begging."

With a twice-a-week newspaper published on Tuesday and on Friday, Wednesday and Saturday are usually "off days." In a plant doing a yearly volume of about \$35,000 or more, the mechanical force must be large enough, if it is to handle the Tuesday and Friday rush, so one or two men (sometimes even a few more) can work for several hours on Monday and Thursday on commercial printing, states R. H. Nichols, publisher of the Vernon (Texas) Record. In view of this, what is the reason so many of

* * A Copy Suggestion *

Write More Checks - Receive Business

Said a grocer: He has been a good customer of mine for a long time and I did not know he was in the insurance business until his check came in last month. Said the auto dealer: Pretty neat stunt, putting that corner announcement on his check; might try it myself. It ought to pay me, too.

Many an enterprising life underwriter uses a bit of space on his check for a printed hint of his business; it is worth thinking about because when your landlord, merchant, or the service man gets your check, he is in a frame of mind where a little hint may pave the way for some business to come your way. Try it and see!

And the idea doesn't cost much to put into execution, as you will realize by consulting us.

Here is a business-building suggestion taken from Topics in 10 Point, The Lund Press house-organ the country publishers regard commercial printing as a liability? The first reason, in the opinion of Edwin A. Bemis, field manager of the Colorado Press Association, is that the publisher has no adequate system of accounting to show whether he is making a profit or losing on orders going through the plant.

A second reason why presses so often sound a dirge, when they might just as well be singing a song of prosperity, is that the publisher kids himself into the belief that because of some new machinery, or because of some "peculiar situation," he can produce a piece of printed matter at a lower price than others.

An amazingly large number of otherwise progressive publishers seem to be very fearful of the time and expense involved in the installation and operation of a simple cost-finding system. Others are unwilling to face the fact that a simple cost-finding discloses what it costs them to produce print.

A third reason why commercial printing often is a liability in the newspaper plant is the time-honored theory that it "must keep the presses going," and it does without consideration of costs.

Many "guess" costs

The fourth reason is that the publisher apparently dislikes to bother with details, and when he essays to "figure" the printing order, he "guesses it off" rather than to use the information available or his own knowledge of the cost of various operations involved.

Let us get down to cases. While the publisher of the Electra (Texas) *News*, the writer was asked by the city secretary to quote on three thousand copies

of a special form covering both sides of a sheet $8\frac{1}{2}$ by 28 inches. The sheet was to be folded to $8\frac{1}{2}$ by 14, so that there would be four pages with a margin of an inch at the top of each page. Composition was eight-point leaded. The stock which was to be used was Hammermill bond, $25\frac{1}{2}$ -pound basis.

Competitor halves price

After figuring the job carefully, the *News* turned in a quotation of a few cents more than \$71. Imagine the publisher's surprise when he learned that a competitor got the order for \$39!

The special factor upon which this competitor based his ability to submit such a price was installation of a new multiple-magazine typesetting machine. "You see, with this new machine I can set that order ever so much cheaper than before, or than you can do it," he remarked to a member of the *News*' force. Just how he could "set the job ever so much cheaper" when the *News* also had the multiple-magazine typesetting machine, he didn't indicate very clearly.

Finds he was wrong

After producing this work, the publisher admitted that he had taken it a "little too cheap." Since he did not keep any time records on its production, it was impossible to determine how cheap. It is of interest, however, that the writer submitted this matter to the Western Newspaper Union, also a Dallas paper company, and to one at Kansas City, and the prices quoted by them did not vary more than \$2.00, and each was around his own price of \$71.

One publisher formerly solicited considerable work from his local banks with a view of "keeping the presses going," and before his paper became a daily. It is conceivable that a printer may take an order for 100,000 counter checks, for 50,000 deposit slips, or for 5,000 bank drafts for delivery within ninety days, and then utilize such an order to "keep the presses going," provided he and his foreman see "eye to eye" in the matter.

This publisher had a very conscientious foreman, nevertheless he found it necessary to control these orders carefully or they would be put through the plant in routine order.

"A man may be justified in making a special price on printing, just as a manufacturer sometimes thinks he is justified in making a special price on a job * * A Copy Suggestion

Business Will PICK UP This Year for Those Firms That...PICK IT UP!

E verybody is asking: "Will business pick up this year?" Our answer is: It will pick up for those firms that pick it up, stand it on its feet, and give it a good shove forward.

Business will pick up for those firms that "step on the gas" with improved products, aggressive selling, and forceful advertising.

That's where we can help.

The Jaqua Company, of Grand Rapids, Michigan, goes in for inspirational copy

lot of his product, to 'keep the machinery going,'" says H. H. Hudson, the publisher of the Titusville (Fla.) Star-Advocate; "however, he is playing with dynamite if he goes it blindly in making such prices. He certainly ought to have some sort of a bookkeeping system for guidance in such a case."

Last year a friend out on the Pacific Coast asked the price on one thousand copies of a four-page folder, 8 by 11 inches, to be printed on India tint paper, basis 80 pounds. The job was to be set in eight-point leaded, with six small halftones furnished by the customer.

After a moment the printer quoted \$32.50 for the job. The writer had estimated that the composition should cost about \$16 and stock \$6.50. Add to these figures a reasonable charge for makeup, makeready, presswork, and folding, and you will conclude that this printer was just about "swapping dollars." In fact, two experienced men later on estimated the job to sell at \$40.

Guesses his price

A publisher in the Middle West was away for a few days. When he returned, the foreman laid an envelope folder on his desk. "I printed 5,000 of these for \$15," the foreman said; "a pretty nice profit in that, don't you think?"

"How did you figure it?" the publisher asked, turning it over.

"You see, I just know how to quote on these things," answered the foreman with a look of satisfaction. "You know I have been on the job in this plant for the last seventeen years."

"Let's figure it," said the publisher. Handing the foreman a sheet, he called off the numerous operations included in "getting out" this order. Without hesitation, the foreman indicated the sum.

"Now add your figures," the boss remarked. The man's eyes grew large.

"Almost thirty dollars!" gasped the foreman who said he *knew* how to quote prices because he had been on the job for seventeen years. He did know how to quote the prices, but he preferred to guess quotations. He could not be persuaded to estimate intelligently.

The illustrations we give are typical of literally hundreds of cases, and the tragedy is being reënacted week after week. What is to be done about it?

Harry Koch, of the Quanah (Texas) *Tribune-Chief*, answered the question one way when the writer started in the business in northwest Texas years ago. Koch said, "Let the other man have the order if he wants to do the work below its cost." That has been Harry Koch's practice for nearly four decades. Sometimes the other man did get the order, but Koch has prospered.

Cutting prices destroys profit

"When it comes to cutting of prices," says E. R. Childers of the Troy (Mo.) Free Press, "I know that if my competitor puts in his time doing work below cost, he isn't going to have much time to go after work in which there is a fair amount of profit!"

It has been frequently shown that the man who knows what an order should sell for can get the price in most cases, and one is inclined to wonder why so many publishers continue to plug along in a hand-to-mouth fashion.

Some years ago, Herbert S. Hilburn, of the Plainview (Texas) Evening Herald, was asked by a lumber dealer to quote on some printing. Hilburn's estimate—it was a bit difficult to figure—appeared too high. He figured \$50.

"That seems terribly high," the customer remarked suspiciously.

"All right then," Hilburn answered; "we are operating with a cost accounting system. Let's take the order and bill it to you at what it costs us to produce it, plus 25 per cent. It may be more than the figure quoted, and it may be less."

"Fair enough," answered the lumber man. The work was done for \$8.00 less than he had estimated. After that this lumber dealer never asked for a price. He was confident that Hilburn would assure him a fair deal, and was willing that the publisher should make a fair profit-since he knew when he was making only a fair profit.

After a careful check of hour costs in large and small shops in big cities and country hamlets, a National Editorial Association committee concluded that the following hour costs are as near an accurate average as it is possible to get, and that they can safely be used as a guide in estimating work:

					h	I	n	rly Cos
Machine co	mposition	n.	 					\$3.00
Hand					 			2.50
Cylinder pr	ress (large	e).	 		 			4.00
Cylinder pr	ess (smal	1).		٠	 			3.00
Jobbers			 					1.50
Binding op	erations		 		 			1.50

This committee declares that it "cannot too highly recommend the necessity for each printing office, no matter if it is a one-man shop, keeping a time slip on every order going through the office. The owner can use an hour cost which he thinks applicable to his office in figuring the cost of an order. But he must take into consideration the productive hours he works and the overhead expense which must be .net."

Other factors to consider

This factor of non-productive time is one of the principal points as far as hour costs are concerned. One well known cost-finding expert has stated that "the average productive time will run only about 54 per cent of the total time."

Investigation by the National Editorial Association discloses that commercial printing yields a third of the total revenue of the country newspaper. It can be made a profitable adjunct to the business when the publisher uses horse sense, rather than a guess in figuring prices; and when he finds some other printer is willing to cut the price below cost, wisdom dictates that he let that work go, and develop work upon which he can realize some profit.

As to when to get out of commercial printing, Fred W. Kennedy has stated that so long as the newspaper leaves an appreciable number of non-productive hours each week for equipment and payroll, it is advisable to continue doing commercial printing. And only when a newspaper takes the full time of mechanical equipment and of the business office is the publisher justified in eliminating commercial printing. Otherwise the commercial work provides needed income for the newspaper.

He Read "The Inland Printer" as His Printing Primer 49 Years Ago



CHARLES F. DAWSON

NE FEATURE to which we of THE INLAND PRINTER always "point with pride" is our number of long-time subscribers-those who for thirty or for forty years or more have found pleasure and benefit in reading every issue. We find pleasure believing that these cases indicate an appreciation of our efforts to maintain the editorial and printing standards at a high level.

One printer who has read THE IN-LAND PRINTER since its first issue in October, 1883, is Charles F. Dawson, of Montreal. His family printing business is celebrating its ninetieth anniversary this season, having been conducted by four generations during that time. Dawson writes: "Some fifty years ago, during the writer's own apprenticeship, he studied THE INLAND PRINTER during lunch hours and in the evenings. His two sons have been brought up in the printing business in the same way."

He goes on: "The U. T. A. and local organizations did not exist when I went into the business. Cost accounting was unknown, all bookkeeping was sketchy; was organized during 1909.

prices depended on the condition of the boss' liver at the time of billing.

"Type and material for spacing were scarce, 'turned' type being much in evidence. Proofs were taken by placing the cord-tied form on the stone, after inking it with the roller from the nearby platen press, and pounding in dampened newsprint with the planer and mallet. Forms were locked with wooden quoins, a shooting stick, and mallet."

This master printer has seen printing grow from a trade into a profession. He says the greatest improvements are: the point system, typesetting machines, automatic presses and feeders, individual electric drive, folding machines, humidifiers, two-revolution cylinders, color and perforating presses, the electrical proofpresses, embossers, book sewers, in fact, all modern printing machines.

For the employe, Dawson points out, this has meant increased wages, cleaner places to work, and better lighting.

Printers should not claim the credit for all of these improvements, he adds, pointing out that they are indebted to papermakers, rollermakers, inkmakers, photoengravers, electrotypers, machinery manufacturers, and also supplymen without number. And without their fine products, Dawson believes, the printer of today couldn't earn as much as the old-timers did-little as it was!

* * *

George A. Kinney, a Chicago master printer who has a plant located at 9241 Houston Avenue, ranks high among the long-time subscribers, he having taken THE INLAND PRINTER for more than thirty-nine years. After working in country offices in Arkansas, George Kinney came to Chicago in 1888, and for the next four years was employed in downtown printing plants. In 1892 he purchased an interest in a small commercial plant. Then to quote his own words: "In 1893 we scraped up enough money to open a bank account. Our first check was to THE INLAND PRINTER, and we have read every number since."

Mr. Kinney was the first president of the Calumet Ben Franklin Club, which

Practical Back-Shop Ideas Which Deserve Attention!

Know any time-saving shop ideas? "The Inland Printer" will pay \$1 for every practical idea accepted. Stop and think about the unusual shop stunts which have proved valuable in your plant. Then send them in, and we will present them for the benefit of printers everywhere

Squeegee Makes "Sweeping" Easy

т тоок two years for E. J. Zevalkink, T TOOK two years for 2. J. manager of the Vanderwerf Printing Company, of Grand Rapids, Michigan, to find the right way of sweeping scraps from under presses and cutters. And it wasn't a broom, but a rubber squeegee, such as is used for drying windows. Before he hit upon the use of the squeegee, Mr. Zevalkink had tried all kinds of brooms and brushes, straw, fiber, and wire. None got all of the scraps. Now he believes he has found the perfect stunt. His squeegee easily goes under presses and paper-cutters. He can get it in between forms in the racks, and it gets all scraps without difficulty, paper and metal or anything else.

Layout Sheet Speeds Run-arounds

OMPLETE instructions should be furnished by the layout man for the guidance of operator and makeup man, especially when handling matter of variable measures for run-arounds. Use of the form shown here clearly sets forth

	P	
	ent ParagraphsE	
	LinesPicas	
Picas	Picas	Lines Picas
LinesPicas	Picas	Picas
	LinesPicas	
Lines Picas	Picas	Picas

all the information the operator and the makeup man require and eliminates unnecessary inquiries.—Leo A. Maier.

Simple Way of Refinishing Stereos

It frequently happens that a stereotype cast must be cut down in size or trimmed. This destroys the dark line or rule effect on the edge; the usual procedure being to set up a rule or line border against the raw edge. A better method is to take a small round piece of steel, I use the pointed end of my

tweezers, and, by rubbing the edge of the metal upward, raise a burr. Now rub this burr flat, not too harshly, repeating the process until a line has been formed heavy enough to correspond with the original border. This same method makes a neat finish for an inside mortise or round holes where reference numbers or letters are to be inserted.—

SAMUEL E. SCHOFIELD.

Simple Rack Keeps "Liners" Handy

THIS IDEA for keeping linotype liners I affords a place for each, and, after using, each will be returned to its proper place: Across a one-inch piece of wood, five inches wide by twelve inches in length, cut grooves slightly wider than the point size of the liners to be accommodated; the grooves to be threeeighths of an inch deep, and one-quarter of an inch apart. At one end the grooves should be widened sufficiently to take the thick part of the liner which fits into the slot of the mold. Then, with screws, fasten a piece of brass rule at the side (where the grooves have been widened) and when the opening of each liner is placed over the rule the groove will hold it upright so the liner desired can be found easily. For convenience, where a great many different liners are in use, a rack should be provided for each point size, although the same one can be used for various sizes, depending on the width the grooves are cut.-Leo A. Maier.

Necessity Mothers New Invention

COMETIMES cuts are furnished to the O printer for use in directories and programs with the instruction that certain portions are not to be printed. The nature of the publication does not justify the added expense of a new cut and frequently time does not permit sending the cut to the engraver. In the case of plain lettering on an electrotype or zinc, the printer can rout or chip off the part not wanted with a cold chisel. However, when the lettering is in reverse, the printer is sometimes hard pressed for a remedy. Where stereotype matmaking equipment is at hand, one way of solving this problem is to take the cut and fill in the part not wanted with tinfoil.

Place the tinfoil on the cut, and with a heated piece of brass rule, or a hot soldering iron, force it into the reverse lettering, carefully building it up to the printing surface of the plate. After smoothing off, make a mat and cast a stereotype in the usual way. It will be found that the plate will be satisfactory for the usual work of this kind. After the mat has been made, the tinfoil can easily be removed from the zinc, leaving it in its original shape.—L. A. MAIER.

Simple Sticker Stops Time Losses in This Composing Room

The Van Hoffmann Press of St. Louis has a unique way of keeping its costs even with or under the estimate made on any order going through the plant. It consists of a little sticker showing the estimated time for each operation and actual time used to produce the work.

Nature	Estim	ated	Actual Time					
Nature	Hours	Min.	Hours	Min				
Composition								
Makeup								
Lockup								
Changes								
Alterations								
Fdry. Lockup								

This little sticker permits of instant checking on costs in composing room

When copy is sent to the composing room, the sticker is attached. On it is indicated the time the estimater allowed for each operation. As the work progresses, the typesetters, makeup man, and lockup man mark the actual time in spaces provided for that purpose. When this runs higher than estimated, the worker notes the reason on the slip.

Henry J. Eickmann, general superintendent, created the slip. "It goes without saying," he adds, "that if an order is done in the estimated time, no loss has to be charged up. We seldom have any runover since using the stickers."

A similar idea is being used successfully in the pressroom. As Eickmann points out, this plan cuts out slackness in the plant and, where work cannot be done in the time estimated, the sticker acts as a guide for the estimater on future orders. Copies of the stickers may be had by writing Eickmann at Van Hoffmann Press, St. Louis.

THE MONTH'S NEWS

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

Cincinnati Times-Star Opens Its \$4,500,000 Newspaper Home

Business is good in Cincinnati. Determined to take advantage of low prices on building materials, labor, and new machinery for its plant, the Cincinnati *Times-Star* has built and moved into a new \$4,500,000 building in the heart of the business district.

The structure occupies an entire block 400 feet by 148 feet. The main section is six floors high and houses the newspaper. The fourteenstory tower rises 400 feet and is 95 per cent rented to progressive business houses. The tower offices from first to sixth floors are occupied by the business offices of the paper, libraries, recreation, and shower rooms.

The editorial office fills the main section of the sixth floor, with the composing room occupying the fourth-fifth floors. The pressroom occupies the second-third floors, and rests on a three-foot concrete slab supporting 1,200 tons, insulated with "Korfund" against vibration. The mailing room is on the first floor. It will be noted that the newspaper takes a gravity route from editorial office through composing rooms and pressroom to the mailing room. A garage and loading room for trucks occupy the basement level.

An innovation in the photoengraving department is the special room for storing of carboys containing acids. An acid-resistant floor and special drain are provided.

Entirely new pressroom equipment was installed, consisting of two lines of Wood high-speed presses; twelve units and four folders in one line and sixteen units and ten folders in the other. Many innovations were installed, including Cline unit-type drive and automatic tensions, special rollers which eliminate the printers' nightmare—the "ghost," automatic plate lockup, silent chain drive, and force-feed lubrication for every unit.

Cline Electric Company, Chicago, provided all electrical equipment throughout, including convertors, control boards, press drives, tensions, reel spider arms, paper conveyors, and plate conveyor from stereotype room.

In the stereo room two new Autoplate machines were installed, also two eight-ton metal pots, one General Electric-equipped and the other Westinghouse-powered.

The composing room was moved from the old plant, including thirty-four linotypes, casters, and so on. Sound-proof ceilings have been added, killing all noise, especially in the pressroom, except for folders. Both pressroom and composing room are two floors high, having plenty of natural light as a result.

Since conveyors run down to the mailing room, the pressroom is notably compact and free from obstructions. Tiering machines in



Tower of the Cincinnati "Times-Star" building, fronting six-story main unit

the paper warehouse are controlled by "electric eyes." The pressroom is equipped with twenty-eight Cline paper-roll stands with automatic electric tension devices, each capable of handling three rolls of paper.

The Cincinnati *Times-Star* is a consolidation effected by the late Charles P. Taft in 1880 and is now headed by his nephew, Hulbert Taft, as president and publisher.

Mark Printing Education Week Nationally February 13

The second annual Printing Education Week will be observed February 13 to 18. The theme is "Training for Appreciation of Printing," a movement to educate users of printing rather than the training of additional workers.

Teachers throughout the nation have been supplied with suggested programs for use in schools. The International Association of Printing House Craftsmen and the United Typothetae of America are uniting to promote special observance among members.

The Printing Education Week plan is designed to spread the gospel of good printing and of what it consists as a means of increasing the use of quality printing.

Graphic Arts Council's Lawyers Ask Session Postponement

Attorneys studying the legal facets of the Graphic Arts Council project have advised Temporary Chairman Julius S. Weyl that they may not be able to report in time for the scheduled February meeting.

As a result, Weyl has advised the Committee of Twelve that the meeting is temporarily postponed to avoid possible adverse ruling by the Federal Trade Commission. The initial work to be sponsored is the establishment of local graphic arts councils in every printing center of the United States and Canada so that equal credit conditions will obtain from coast to coast for all printing plants.

It is expected that this meeting will be attended by representatives of all the national supply groups, including machinery builders, all paper merchants, inkmakers, rollermakers, photoengravers, trade composition plants, and others. In addition to the setting up of a working organization for national promotion of the plan, it is presumed that the supply groups will send delegates instructed to assure the printers of full cooperation locally.

Commissioner Gordon Hall of St. Louis and Ralph Thomas, of the Speaker-Hines Company, Detroit, addressed the annual meeting of the Master Printers Federation of Chicago in January, urging wholehearted support for the Graphic Arts Council movement. President William Eastman, member of the Committee of Twelve, was reëlected and instructed to push the project. The Chicago Graphic Arts Council began operating in December.

Hall also addressed the New York Employing Printers Association on the plan and a committee was appointed to formulate a local program. John Clyde Oswald, managing director, attended a meeting of the Brooklyn Printers Group to encourage adoption of the plan in that city. It is also receiving favorable consideration in Detroit and other printing centers. Tulsa, Oklahoma, created its council a few weeks ago, using the proposed outline.

Because of the growing enthusiasm reported from various parts of the country, not only among printers but among supplymen, it is believed that the coming meeting in Washington will be a memorable occasion.

Advocates of the council principle point out that it will help the printer by eliminating the cut-price competitor, now enabled to operate because of lax credit and by dodging even such payments—losses which the supply houses must make up by sales to prompt-pay printers, who might conceivably otherwise obtain better terms. Supplymen favor the plan because it assures them of more stable credits and possibilities of more business from printers who discount their bills promptly.

J. W. Valiant Is Vice-President of Harris-Seybold-Potter

J. W. Valiant, well and favorably known in the graphic arts and for many years associated with the Harris-Seybold-Potter Company of



J. W. VALIANT

Cleveland, has been elected vice-president of the company. Valiant's headquarters will remain in New York City, where he will continue in charge of sales of Harris products for the eastern seaboard territory.

Printer Earns a Steady Profit by Ending Credit Losses

An inspiring story in the *Daily Ardmoreite* tells how Lawrence Sprekelmeyer, printer at Ardmore, Oklahoma, is making a profit despite lowered volume by tightening up on credit allowances and plant leaks.

Like any other printer, during good times Sprekelmeyer did thousands of dollars' worth of printing without obtaining a deposit—and took high losses. The depression taught him the need for granting credit only where credit was due, and of cutting corners in the plant to increase production while lowering costs.

Although his gross income is nothing like boom times, Sprekelmeyer informed the Ardmoreite that his profit is higher in proportion.

N.E.A. Indianapolis Convention Opens June 5; Tour Follows

The dates for the next convention of the National Editorial Association, to be held in Indianapolis, have been set as June 5 to 8. Following the business sessions, a tour of the State of Indiana will be made, ending in Chicago on the night of June 13 for two days as the guests of the Century of Progress.

Walter Crim, of Salem, is chairman of the convention committee planning a full ten days for the visiting editors and publishers. Henry T. Davis, Indianapolis convention bureau, is acting as secretary of the committee.

Full coöperation of the three editorial bodies in Indiana is assured. The Indiana Republican Editorial Association, the Indiana Democratic Editorial Association, and the Indiana Weekly Press Association were represented at the first committee meeting by Edward J. Hancock, Greensburg, Daily News; John De Prez, Shelbyville Democrat; A. M. Smith, Crawfordsville Journal-Review.

Others at the session were Dean Barnhart, Goshen Daily News; Herbert Leffel, Mt. Vernon Western Star; M. R. Robinson, Culver Citizen; Sam E. Boys, Plymouth Pilot; N. W. Akin, Franklin Star (N. E. A. treasurer), and E. C. Gorrell, Winamac, vice-president.

Harry Rutledge, secretary of the N. E. A., is soon to go to Indianapolis to settle preliminary details of the convention. The committee intends to make full speed on the program arrangements during the coming weeks, with every expectation of offering an important array of speakers on every subject of major importance to attending editors.

Printers Use "Buy American" to Sell Two-Color Printing

Printers in every section of the United States are taking advantage of the enthusiasm displayed for the slogan "Buy American" by various newspapers. The printers are helping customers by preparing special mailing pieces, broadsides, handbills, and other printed matter featuring patriotic emblems in color.

It is proving a gold mine for alert creative printers, who are fitting the idea to practically every product made and sold in this country. That the patriotic angle encourages two- and three-color printing is a point subtly stressed in selling attractive, colorful print.

John Paul Dorland and Associates, Philadelphia advertising agency, has created the companion slogan, "Stay in the U. S. A." for its various resort clients in the form of an American shield. Electros are being offered to printers in other parts of the country at a nominal price for use in local resort printing.

Manufacturers and dealers in clothing, hats, shoes, foodstuffs, dry goods, candy, and numerous other items are making use of the "Buy American" slogan in printed matter.

Direct Mail Association to Start Huge Promotional Campaign

All activities of the Direct Mail Advertising Association for 1933 will be based on the slogan, "Hasten recovery with efficient direct mail." The organization has been enlarged to include printers, paper merchants, and other suppliers of direct mail, in addition to the former groups, producers, and users.

F. L. Pierce is secretary for direct mail users, while Paul Van Auken is secretary for the new producers-suppliers group. Van Auken is also exposition manager for the convention to be held at the Hotel Sherman, Chicago, on September 26, 27, and 28. He will open an office in Chicago next month.

Eliot L. Wight, president, states that every dollar of the association's budget will be devoted to promoting more widespread use of well-planned direct-mail matter, making more business for printers, paper houses, advertisers, and others. He points out that this should have a leavening effect on business generally since prolific, successful direct mail has always stimulated newspaper, magazine, radio, and outdoor advertising in a short time.

Cantine Issues Big, Impressive Book of Coated Papers

A printer could spend hours studying the thousand specimens of outstanding advertising shown in the "Cantine Book of Coated Papers and Advertising Information." The pages are 8½ by 11 inches, printed in four to six colors. Specimens include the work of many leading advertisers, agencies, and artists.

Included are Aluminum Company of America; American Colortype Company; N. W. Ayer & Son; Batten, Barton, Durstine & Osborn, Incorporated; The Blackman Company; Calkins & Holden; Campbell Ewald Company; Crowell Publishing Company; Gardner Advertising Company; General Electric; also Julius-Glidden-Chase & Hooker; the Packard Motor Car Company; J. Walter Thompson Company; Wortman, Brown and Company, Incorporated; Young & Rubicam.

In addition, there is a thirty-six-page reference guide for the creators and producers of direct advertising. This gives valuable information on the preparation of catalogs, booklets, broadsides, house-organs, package inserts, circulars, folders, mailing cards, and illustrated letters. It also gives information on selection of coated paper for any specific printing; a ready reference guide for estimaters; postal regulations; proofreaders' marks, methods of folding, and full technical information.

Large-size samples are included of every weight, color, and grade of coated paper made by the Martin Cantine Company, specialists in coated paper. There are separate sections on



Cantine's new encyclopedia of printed advertising makes an inspiring study

Hi-Arts, Canfold, Ashokan, Niagara, M. C. Folding, Markote, Esopus, Esopus Tints, Zena, Colorfold, Velvetone, Duo-Bond, litho and postcard stocks of various kinds.

This book has been in preparation for a year. It is intended for distribution by Cantine dealers to large users of coated papers. Others may obtain copies for \$5.00.

William R. Cardy, Chicago, Dies

William R. Cardy, head of a printing firm bearing his name in Chicago, is dead as a result of injuries sustained in an auto accident.

Joseph Deutsch, Long a Leader of Lithographers, Is Dead

The lithographing industry suffered a severe loss in the death a week ago of Joseph Deutsch, long one of its leaders. He died at the age of sixty-seven after an operation in Chicago.



JOSEPH DEUTSCH

Deutsch was born in Baltimore, moving to Chicago forty-one years ago. Five years later he started his own business, now the Edwards and Deutsch Lithographing Company, with plants in Chicago and Milwaukee. He served three terms as president of the National Association of Employing Lithographers, and led the campaign to raise \$750,000 for the founding of the Lithographic Technical Foundation, a trade research institution at Cincinnati.

He was active in Liberty Loan drives during the war and in various civic and charitable affairs, Mrs. Anna C. Deutsch survives.

30-Hour Week Delays Contract With New York Pressmen

Efforts of the New York Printers League and the various pressmen's unions to reach a wage agreement have not been successful thus far, although negotiations still are going on.

While wishing to go as far as possible in meeting the unions' wish for a thirty-hour week in order to spread employment as much as possible, the League is firm in its stand that hour costs must be lowered and not increased, as the unions propose. League officials insist that unless such reduction is obtained, even more pressmen will be unemployed because of the amount of work being driven to out-of-town plants where lower wage scales prevail.

Typographical wage scales of Syracuse and Utica, New York, have been reduced to \$44 weekly, with pressmen working at \$40.50. At White Plains, New York, the *Daily Reporter* has been placed on an open-shop basis because of reduction rejected by the unions.

The New Britain (Connecticut) union is urging members of the International Typographical Union everywhere to petition brewing companies to spend advertising appropriations in newspapers and other printed matter rather than on the radio.

Matthew Woll, vice-president, American Federation of Labor, told members of New York Photoengravers' Union Number One that 74 per cent of the international union's membership is unemployed. He urged the thirty-hour workweek as a solution.

Judge Ommen's Will Provides for DeVinne Memorial

The entire printing industry mourned the passing of Judge A. E. Ommen, counsel for the United Typothetae of America, New York Employing Printers' Association, and the Employing Bookbinders of America. He died in New York City at sixty-two.

He was noted for his deep interest in the graphic arts, not alone from the legal side. He gave a \$100 prize each year to the ranking student in the courses conducted by the New York Employing Printers Association. One of the founders of the bookbinders' association, he presented a plan for closer coöperation between manufacturers and publishers.

After providing generously for his widow, Elsie E. Ommen, his will directs that twoninths of the residue shall be used to erect a
memorial in New York City to Theodore Low
DeVinne, directing that it is to describe him as
the "Master Printer of America."

The Employing Bookbinders Association receives five-eighteenths; the New York Employing Printers Association, one-eighteenth; International Ben Franklin Society, one-eighteenth; American Institute of Graphic Arts, two-ninths; Y. M. C. A., one-eighteenth; New York City Bar Association and New York County Lawyers Association each receive an eighteenth share. All bequests are payable on the death of the widow.

"Let Us Sell Your Plant" Racket Being Worked on Printers

Paul S. Neff, owner of the Neff Printing Company, Mankato, Minnesota, reports a new racket being worked on printers. The first step is a postcard asking a price on the plant. If the owner replies, a man drives up in a few days, lists machinery and other equipment on an impressive blank—and collects a retainer fee (they call it an advertising advance) of \$25. This is usually the last the printer hears of the sales agency or his \$25 payment.

Calls Advertising Key to Big Money

S PEAKING before the Chicago Association of Commerce, Edward A. Filene, prominent Boston merchant, made this trenchant statement: "I am convinced that the big prizes in the next five years will go to those who advertise courageously, if the advertising is scientific and truthful, and if there is nothing the matter with our goods."

Filene is advertising and making money. How about you—and your customers? Can you say as much?

William F. Krohmer, President of Goes Lithograph, Is Dead

William F. Krohmer, president of the Goes Lithographing Company, died January 14 in Chicago after an illness of a few months. He was born in Chicago sixty years ago.



WILLIAM F. KROHMER

As a boy he began his business career with the Goes Lithographing Company, and in 1902 was elected vice-president of the company. In 1910 he became president, which position he occupied at the time of his death.

During his forty-five years of service, his outstanding executive ability, and his fairmindedness in all matters, placed him high in the esteem of all who knew him. He served as an active director of the Lithographers National Association for over twenty years, and gave freely of his time for the betterment of the industry. His loss is keenly felt by his many friends in his business and social life.

He spent as much time as possible at his cabin on Big St. Germain Lake, Wisconsin.

He is survived by his widow, Mrs. Marie Krohmer; two sisters, Mrs. Josephine S. Goes and Mrs. Olga Boettcher, and two nephews, Charles B. Goes, Junior, and Arthur A. Goes.

He was a member of the South Shore Country Club, the Chicago Athletic Association, and was a thirty-second-degree Mason.

Urges Tinting of Each Fiftieth Sheet in Packaged Paper

W. K. Perkins, of North Manchester, Indiana, has been in correspondence with various papermakers in regard to a plan for tinting edges of each fiftieth or hundredth sheet in packaged paper as a help to printers in counting and checking, both prior to press runs and after cutting. He states that most manufacturers have turned down the idea as not being economical. Perkins is interested in suggestions from printers as to how such tinting could be done economically. He also suggests that printers should loan copies of The Inland Printer to libraries to educate the public on printing.

Press Turns Out Quality Work After Operating 20 Years

Of more than passing interest to printers was the recent reference in advertising of the U.P.M.-Kidder Press Company, Incorporated, to the twentieth anniversary of its first U.P.M. two-sheet rotary press. This machine is still in active service at the plant of The Conde Nast Press, Greenwich, Connecticut, publisher of Vogue, Vanity Fair, House and Garden, and American Golfer, all excellently printed.

When this publishing house increased its equipment a few years ago it placed one of the biggest orders for U.P.M. sheet rotary presses ever received. These modern presses are identical in principle with the original two-sheet

rotary built for them in 1912.

That is, they carry two forms, two makereadies, print two sheets simultaneously with the use of two automatic feeders, and have two deliveries. While the press of twenty years ago has a maximum sheet size of 43 by 56 inches and a capacity of 4,500 an hour, the new machines at The Conde Nast Press take sheets 52 by 80 inches and print 6,000 an hour.

A contrast of the two machines reveals the never-ceasing study that has been put into these machines by the U.P.M.-Kidder engineers, which has resulted in a machine entirely modernized and redesigned.

I. T. C. A. Names Fred W. Hoch as Promotion Director

The executive committee of the International Trade Composition Association, meeting in Cleveland on January 27, engaged Fred W. Hoch, of New York City, to carry forward the promotional activities of the Association.

Hoch's duties will include the building of membership; fostering of the local association work; serving members with reports on production, estimating, and so on; coöperative advertising campaigns in trade papers and by direct mail; investigation of new processes and equipment; surveys of new fields for trade composition service; and other activities to advance the interests of the trade composition industry and the I. T. C. A. membership.

Hoch's employment by the I. T. C. A. as commissioner does not affect that organization's relationship with the United Typothetae of America, of which it is a branch. John J. Deviny will continue to serve both bodies as secretary, with headquarters in Washington.

The executive committee also determined to call the Association's next convention for the Friday and Saturday preceding the United Typothetae convention, at the same location, An Eastern Section Conference will be held in Toronto in June. A new schedule of dues for active members was adopted and an administrative committee, headed by Howard O. Bullard, of New York City, was named to work with Hoch on the new program.

The I. T. C. A. started its sixth year of regular advertising in THE INLAND PRINTER with the January issue. It is to be commended for the determined, consistent manner in which it has advertised the advantages of the trade composition service to the printing industry.

Those who have undertaken to raise money in the printing industry to be spent for cooperative promotional projects will understand that only a profound conviction that their service is of value to printers, and confidence in their ability to sell it through advertising, can have made the project succeed.

THE INLAND PRINTER feels complimented that its columns have been chosen as the medium through which trade compositors have presented the messages to printers. There could be no more forceful endorsement of the value of its advertising columns.

One who has read the advertisements of the I. T. C. A. as they have appeared month after month cannot fail to have been impressed by the sincerity and the unity of purpose. These advertisements have wasted no time on matters extraneous to the subject, nor in attempting to discuss or deride other methods of setting the industry's type, but have set forth in simple and understandable language the several advantages on which trade composition, as a service to printers, has had its growth. A simple, straight-forward story, well told.

Not the least significant and impressive fact in connection with this coöperative advertising effort is that it is maintained and paid for by only a small number of trade composition plant owners-less than 5 per cent of the total number doing business in the United States.

Let Us Help You Save, Mr. Kurtz!

Earl W. Kurtz, Manager, The Athens Press, Iowa City, Iowa.

Dear Mr. Kurtz:

Like yourself, we enjoy "-

,"the snappy

house magazine of-In the January issue I note your letter about the elimination of the tax on electricity, which you state

will save your plant \$30 yearly. You add that the October issue was your first information on this saving.

Readers of The Inland Printer read about this saving in the July, 1932, issue, while it was still "hot from Washington." It is estimated that (based on your saving) many of them will have thus recovered the subscription price of The Inland Printer for many years to come.

This is but one of hundreds of similar economy ideas and moneymaking projects which receive first publication in The Inland Printer. A mailing piece addressed to a new line of business is printed each month -a sure, definite profit producer free to readers. This, too, is but one of many services our subscribers receive without extra cost.

The saving on the tax for electricity in your plant between July (when we published the news) and October (when you heard about it) is \$7.50 (your own figures). The Inland Printer comes to you for two years for \$7.00.

Here is a fair offer. Send us your subscription for two years and help yourself to a saving many times that.

Cordially yours,

THE INLAND PRINTER

The Tapley Book of Impositions **Builds Business for Firm**

Buyers of printing everywhere are saying, "Help make my work easier and you get my orders." The J. F. Tapley Company, book manufacturers, Long Island City, New York, does it with "Tapley Book of Impositions."

This book was issued in a limited edition and distributed to customers and prospective customers of the concern. Bound in Fabrikoid imitation of limp leather binding, the book illustrates imposition of pages for forms from eight pages up to 128 pages.

For a majority of lockups shown, the outside form is shown on the right-hand page with the inside form on the backing left-hand page, as the sheet would actually appear when printed. A special section covers impositions for the Cleveland folding machines. Tables of folding sizes, paper weights, spoilage, and other information are included.

The book has been well received by customers of the Tapley company and is expected to create good will and orders for many years.

Australian Printing Exhibition Earns \$1,500 for Hospital

A successful printing exhibition held in Melbourne, Australia, earned \$1,500 for the Children's Hospital of that city. The Victorian Master Printers Association ran the affair and received fullest cooperation from local newspapers, inkmakers, papermakers, photoengravers, and other allied lines. On two nights of the week the exhibition was held, police made the printers hang out a "Sold Out" sign. The active promoters of the exhibit were George Anderson, president, Herbert Norman, vicepresident, and Duncan McDougall, past president, who reports that the display did much to promote good will for all printers in Australia.

Conner Retires; Was Director of American Type Founders

Charles S. Conner, since 1899 manager of the American Type Founders Company's Baltimore branch, has resigned, after having been actively identified with the typefoundry business for more than fifty years. He was a member of the board of directors of the American Type Founders Company for nearly thirtyfive years, being elected in 1893 and serving until 1928. W. Seton Kent, manager of the Washington branch, will take over management of the Baltimore house as well.

Hyre Heads Chicago Supplymen

Roy T. Hyre, president, Hyre Electric Company, is the new president of the Chicago Printers' Supplymen's Guild. W. C. Smith, Simonds-Worden-White Company, is its vicepresident; L. R. Tompkins, of Brandtjen & Kluge, was reëlected secretary; and William Walker, Kohl & Madden Printing Ink Company, was named treasurer. David M. Rapport, Rapid Roller Company president, gave a talk on an overseas trip, and showed four reels of motion pictures he had made en route.

Printer Builds Creative Staff

Lee L. Larimer, for seven years of the advertising staff of the Zellerbach Paper Company, has become sales director for the James H. Barry Company, San Francisco printing and publishing house. He will organize a creative department to broaden service.

Public Printer George H. Carter Reports New Records Set

The "Annual Report of the Public Printer for 1932" just issued by George H. Carter is an inspiring record of accomplishment. A new typesetting record was made, 2,790,245,000 ems having been set, or 282,431,600 ems more than the preceding year.

Average number of employes for the year was 4,993, an increase of 234, made possible by curtailment of overtime, thus reducing chargeable costs. Increase in amount of type set was due to the large increase in size and number of daily issues of the Congressional Record and to publication of the 1930 Census.

Total cost of all productive items was \$14,-304,771, a decrease from 1931 of \$222,995, made possible by wage savings and reduced number of copies printed on various items, which dropped 217,501,416 copies to a total of 3,403,609,436 for the year.

The report describes the research work being carried on at the Government Printing Office in connection with numerous trade associations in the graphic arts, with the twofold purpose of saving money for printers and the government and to provide better materials and more economical processes of converting them into attractive, salable print.

Public Printer Carter praises the five-day workweek, declaring that Congress should reduce the daily hours of labor if necessary should this not spread employment sufficiently.

Goss Printing Press Company Announces Promotions

George A. Eddy was elected chairman of the board of the Goss Printing Press Company, manufacturers of newspaper and magazine presses, at the annual meeting. Martin W. Brueshaber succeeds him as president. The promotions affect neither the company's management nor policies, it was pointed out. The new chairman has been with the Goss Printing Press Company for forty-two years, and has been president for fifteen years. Brueshaber, formerly the vice-president, has been with the Goss company for thirty-eight years, having worked up from apprentice machinist. Other officers are J. A. Riggs, vice-president; H. S. Mount, vice-president in charge of New York office; R. C. Corlett, secretary, and L. E. Walsh, treasurer of the company,

Porte Makes Own Individuality Pay a Profit During 1932

Each frame, each machine, each desk in his plant is painted a different color, he is always experimenting with type, layouts, and ideas, yet his Porte Publishing Company and The Porte Press both made money during 1932, when many printers declare they lost money.

This kicking over of orthodox ways and principles is not mere expression of individuality, declares Roy T. Porte, sage of Salt Lake City, but good business. He reports a net profit on his two companies of 3.6 per cent for the year, "about a fourth of our usual profit, but despite this, it is a profit."

The painting of frames, machines, and other equipment in pastel tones was done to reflect a greater amount of light, making it easier for the staff to turn out orders and creating a more cheerful atmosphere in which to work. The building itself looks like a clubhouse from the outside and the only identification is the name "Porte" over the door. Flower beds and

goldfish pools please the eye of the workman who looks out of the window for a moment.

Porte changes his letterhead almost weekly by way of showing customers and prospects what can be done in the way of attractive letterhead designs. He is publisher of the Franklin Printing Catalog, a loose-leaf service for figuring printing prices quickly and accurately. It is kept up with new sheets every few weeks.

E. W. Houser, Photoengravers' Leader, Succumbs to Illness

Edward L. Hickey, vice-president, has been elected president and treasurer of the Barnes-Crosby Company, Chicago photoengravers, to succeed the late E. W. Houser, I. J. Schorb



E. W. HOUSER

becomes vice-president, and C. H. Coppel retains office as secretary of the company.

Edward Wing Houser had been a leading figure in the graphic arts for many years, having served as a president of the American Photo-Engravers Association. He moved to Chicago in 1893 and joined the staff of the A. Zeese Engraving Company, which later became the Franklin Company. In 1896, the Zeese Engraving Company, a new concern, was formed and Houser in time became superintendent. With its merger into the Barnes-Crosby Company, Houser became a major executive of the parent concern, becoming its president and general manager in 1900.

Under his direction the company grew rapidly until it had plants in New York City and St. Louis, with branch offices in fifteen other cities. It became the largest photoengraving concern in the country.

He induced the photoengravers of the country to form a cohesive national organization, serving as its first president for three years. He later served for another three years, and is credited with being a leading figure in creating the Standard Scale for Photoengravings and in promoting cost-finding work.

When the sound development of the industry warranted it, Houser dispensed with practically all the branches, centering the firm's efforts in the Chicago territory. He was untiring in his association activities until illness forced a gradual retirement three years ago.

Donnelley Instals Two New Hoe 64-Page Magazine Presses

Two sixty-four-page Hoe Super-Production Rotary Web Perfecting Magazine Presses, the fastest magazine presses built, have been installed by R. Hoe and Company, Incorporated, of New York City, at R. R. Donnelley & Sons Company, Chicago.

An interesting feature is the provision to permit running webs from one press into the other, giving the printer, in effect, a ninety-six- and thirty-two-page machine by running both webs from one press into one of the decks of the double-drive machine and the remaining thirty-two-page deck and folder as a thirty-two-page machine, or running both webs from the single-drive machine into the double-drive machine, running all webs into one folder, giving in effect a 128-page machine.

The presses are designed so attachments for color may be installed. Frictionless bearings have been used throughout.

Sponsor Declares Radio Needs Newspaper Advertising

Newspaper publishers will be interested in the findings of the Larus and Brother Company, makers of Edgeworth tobacco, that preliminary announcements using paid space in newspapers greatly increase the returns from radio programs. The tobacco company feels that radio, when not supported by newspaper advertising, is not an efficient medium.

Industrial Board of New York Requires Safety Devices

The New York State Industrial Board has directed that all platen presses must immediately be equipped with safety guards and that all cutting machines installed since July 1, 1931, must have a non-repeat device and two-motion starter. A year's time is allowed on the two-motion safety device on all cutters purchased prior to that date, the Capitol District (Albany) Typothetae has advised its members. Practically all cutters made in the last two years are so equipped, the bulletin adds.

The January meetings of the Albany Typothetae and the Club of Printing House Craftsmen were combined and held at the Maqua Company plant, where a complete offset demonstration, from copy to printed sheet, was made as a "course in offset" for all interested printers, including some considering it.

Buckley Urges Prompt Action to Obtain Lower Postage

Homer J. Buckley, president of Buckley, Dement and Company, Chicago, and National Council of Business Mail Users, declares that first-class postage stands little chance of returning to the old two-cent rate during the present session of Congress.

He states that reports of an early revision downward are erroneous and, unless printers, papermakers, inkmakers, advertisers, and all others interested in the sale and use of printing act quickly, it is unlikely that pending bills for reduction of postage will go into effect.

Pointing out the losses suffered by the graphic arts because of the increase, as told in the leading article in The Inland Printer for January, Buckley urges that every printer write to his representative in Congress and both senators from his state, urging action on reduction of first-class postage.

NEW EQUIPMENT FOR THE PRINTER

Speedy cutting accuracy is assured with the new Seybold Auto Cutter-Spacer. Shop tests prove that the machine rapidly and accurately measures and cuts stock as desired.

Capacity is limited to ability of operator in removing cut pile and supplying new stock. The machine may be used as a regular cutter when desired. Indirect lighting permits easy reading of indicator scale.

A spacing bar allows for a number of stops from zero to machine capacity. The back gage is set in its rear position and the stock is then placed in the machine. The gage then moves forward until in cutting position and stop is set. Each stop is set in the same way. The machine operates automatically after that.

The machine slows down as each stop is reached, preventing stock from coasting. Full information may be obtained from the Seybold Machine Company Division, the Harris-Seybold-Potter Company, direct or in care of THE INLAND PRINTER.

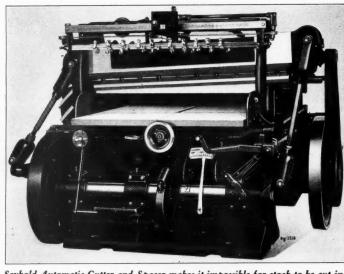
SIMPLE CUT MOUNTING is possible with the monotype method, described and fully illustrated in the new booklet, "Monotype Method of Mounting Cuts." The booklet is an enlargement and adaptation of an article on cut mounting which appeared in The Inland Printer for May, 1932. Considerable saving is made possible by this method of makeup, in both composing room and pressroom. A copy of the booklet may be had from Lanston Monotype Machine Company, direct or in the care of The Inland Printer.

Pusher fincers for the Miehle "face-up" press that cannot break or miss are available. The pusher supplied with the press consists of



Sterling pusher finger and non-curl notches

a socket and fiber blade, which frequently is broken by the carriage striking it. The Sterling Pusher Finger is hinged to prevent this. The face is slotted to prevent edge of the paper from curling or rolling, avoiding the wrapping with rubber bands and other makeshifts ordinarily practiced—with loss of time. The new device speeds production on all work requiring "face-up" delivery of the printed matter. Ask for full information about this new device from the Printing Machinery Company, addressing letters care of The Inland Printer.



Seybold Automatic Cutter and Spacer makes it impossible for stock to be cut incorrectly. It also provides faster cutting and may be used as a manual cutter

Memphis is a rugged town and the new Memphis face soon to come out on the linotype is a square-jawed face that "looks as though it means every word it says," reports the Mergenthaler Linotype Company. It has something of the square and roundness of sans-serif, but the serifs are carefully exaggerated. It has been used widely in Europe, but when it first appeared here skeptics called it a freak. Advertisers took to it and printers are getting increased calls for it. It will soon be out for linotype in light and bold, made in combination two-letter sizes. Send for specimen sheets from Mergenthaler Linotype Company, direct, or care of The Inland Printer.

VIVID AND PASTEL SHADES in gummed papers are featured in the new sample book issued by the McLaurin-Jones Company. One of the most complete displays of gummed papers offered to printers, it includes such specialties as gold and platinum gummed paper, Cellophane label gummed, window sticker (for printing on gummed side), metal-label gummed, glazed, offset, and strip-gummed stock. Printers may obtain this handy book from McLaurin-Jones Company, in care of The Inland Printer.

"TIME SAVED IS MONEY EARNED" is an old maxim well known to every printer. Perfect justification in a page when made up saves much time ordinarily spent in justifying on the stone, stone lineup, press shifts for position, register, and workups. Correction of many of these errors is now possible at the source—the composing room. The Hacker Makeup Gage enables compositors to get work

exactly square at the start. Variations cannot occur. Pages made up in this chase are exactly square, are all the same size, and justified to lift under the same lockup pressure. A device is also available for making up color pages in register. Full information on the new makeup



Absolutely square pages at all times are assured by use of the Hacker Makeup Gage

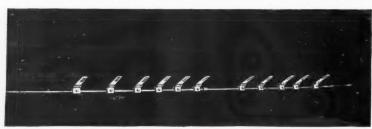
gage may be obtained from Hacker Manufacturing Company, care The INLAND PRINTER.

THE LURE OF THE NILE is in the flat-serif face known as Cairo. Popular in hand type, it is now available on intertype in light and bold

Intertype Cairo Intertype Cairo

from eight- to eighteen-point. The increasing use of small capitals for emphasis in advertising has led to the addition of bold small capitals to most intertype faces. An important addition also is made to the Vogue series. Light oblique and bold oblique are duplexed on the same matrix. Sizes run from eight- to fourteen-point. Specimens of these new faces may be obtained from Intertype Corporation direct, or in care of THE INLAND PRINTER.

Makeready paste in tubes means time saved in the pressroom, reducing idle time of expensive presses. Pressmen merely squeeze the required amount from the tube and are never troubled with dry or hard paste, as often occurs with old-fashioned cans. Write for a sample, addressing the Crescent Products Company in care of The Inland Printer.



The carriage of the press passes over the Sterling pusher fingers and they bend to prevent breakage. Spring hinges bring the fingers upright after carriage has passed

THERE IS ANOTHER FACE COMING ON THE LINOTYPE

MEMPHIS

It's a square-jawed face that looks as though it means every word it says. There's a fresh look to it, too. Something of the square-and-roundness of the sans-serifs . . . but with its serifs carefully exaggerated, so you won't think it is a sans-serif.

Memphis has been widely used in Europe. When this style of face first appeared in this country, some skeptics said, "Just another freak face." But it wasn't. It has been used more and more. Advertisers like it. It wears well. Printers get more call for it all the time.

So, soon you can have it on the Linotype. Two weights: MEMPHIS Light; MEMPHIS Bold. Made in combination two-letter sizes.

MERGENTHALER LINOTYPE COMPANY • BROOKLYN, N. Y.

SAN FRANCISCO • CHICAGO • NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA
Representatives in the Principal Cities of the World

THE INLAND PRINTER | WANT ADVERTISEMENTS

I. L. FRAZIER, Manager

Published monthly by

THE INLAND PRINTER COMPANY

205 West Wacker Drive, Chicago, Illinois New York Advertising Office, 420 Lexington Avenue

Address All Communications to The Inland Printer 205 West Wacker Drive

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SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions.-To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps

IMPORTANT.-As foreign money orders received in the United States do not bear the sender's name, foreign subscribers should be sure to send letters of advice when remittance is forwarded to insure being given proper credit.

Single copies of The Inland Printer may be obtained from newsdealers and typefounders throughout the United States, and subscriptions may be placed through the same agencies. Patrons will confer a favor by forwarding to us the names of responsible newsdealers who do not have The Inland Printer on sale.

FOREIGN SUBSCRIPTION AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England. RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

Tomas Zaragoza, Apartado No. 48, Salamanca, Spain.

ADVERTISING RATES

are furnished on application. Advertisements must reach this office not later than the fifteenth of the preceding month in order to be sure of insertion. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of The Inland Printer Free to classified advertisers. Remit 40 cents additional if copy is desired.

ADVERTISING-HOME STUDY

THE ADVERTISING-MINDED PRINTER makes the most money. Send name and address for booklet outlining new home study course. Hundreds of leading printers and prominent advertising men have graduated from this old-established school. Write today PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 9501, Chicago.

BOOKS AND SYSTEMS

THIS PRINTING BUSINESS—Big Business—Questions Printers Ask—The Business Printer—Ideas for Newspapers. Five booklets for only 25 cents in stamps. R. T. PORTE, Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

\$13,000 MONOTYPE INSTALLATION
FOR SALE CHEAP
Our trade plant is now giving us good service. We need space. Our equipment, most of which has had but one case cast and laid, is now to be disposed of in its entirety, absolutely first-class condition, no worn or warped parts; a composition, rule and sorts caster, approximately 80 fonts, display, border, ornament, rule, molds and display mats, etc.; everything in shape to produce excellent type for any plant. We will dispose of all this for \$3,975.00, F.O.B. Cincinnati; not a penny less and only to one buyer. Please do not write for prices on parts. A wonderful saving for some concern. Terms: \$3,975.00, F.O.B. Cincinnati, one-half cash and balance 6% from reliable party. Write THE FEICKE PRINTING CO., 424-36 Commercial Square, Cincinnati, Ohio.

WANTED—Established printing plant or allied industry; if you do not have volume of business, or are not making profit you should, I will lease your business, protect you from loss, and assure you of good income; am experienced and capable; references; confidential. For consideration and appointment write F 617.

EXCHANGE property Trenton, Missouri, and Allerton, Iowa, for printshop equipment in or near St. Louis. LOWRY, 5908a Theodosia, St. Louis, Mo.

COMPOSITOR AND PRESSMAN; both highly recommended; willing to invest a few thousands and services; thorough investigation asked and offered. F 575.

FOR SALE

AMERICAN PRINTERS' BENCH SAW, \$1.00 per week; a real time and money saver; it pays for itself. AMERICAN MANUFACTURING CONCERN, U. S. 131 at M. C. R. R. 4, Kalamazoo, Michigan.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH COMPANY, Room 517, 343 S. Dearborn Street, Chicago, Ill.

FOR SALE-44-inch Seybold cutting machine. F 614.

HELP WANTED

Foreman

WANTED—Foreman for western commercial plant; non-union; capable of supervising production and estimating costs; age not over 40 years; give experience, references, and salary expected. F 610.

INSTRUCTION

LEARN LINOTYPE—Two courses, correspondence and practical. Write for catalog. MILO BENNETT'S SCHOOL, Toledo, Ohio.

SITUATIONS WANTED

Accountant

GENERAL AND COST ACCOUNTANT—Expert on printing costs, budgets, price studies, production control; modern, up-to-date knowledge standard costs; long printing experience; Chicago or vicinity preferred. F 535.

Artist

WANTED—Commercial art work; quality work at a minimum charge; satisfaction guaranteed. DONALD SAUNDERS, Box 403, Converse, Indiana.

Composing Room

LINOTYPE-INTERTYPE OPERATOR desires situation in any kind of office; nine years' experience book, job, circular, newspaper, trade plant; will go anywhere; give machines excellent care; any reasonable offer accepted; married, age 29; 2,000 lines, clean proofs; can furnish A-1 Chicago or other references; can report at once. Wire or write. F 604.

Megill's Patent SPRING TONGUE GAUGE PINS Reg. U. S. Pat. Office

QUICK ON. The universally popular Gauge Pin. \$1.80 dozen

Megill's Gauge Pins for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY 761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent **DOUBLE GRIP GAUGES**



VISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.

LINOTYPE OPERATOR (union or open shop) wants situation book, job or newspaper; age 33, single, of good health and habits; 16 years' experience, fast, systematic, accurate; care for machine; will go anywhere, no objection to small town or short work-week; will answer all replies. F 589.

COMPOSING ROOM FOREMAN, 25 years' Chicago experience on publica-tions, catalogs, etc., handling about \$1,000,000 gross annually; a producer; run department systematically and economically; union or unorganized. F 600.

MONOTYPE KEYBOARD or combination operator; 15 years' experience trade, commercial, tariff work; anywhere, F 616.

Executives

EXECUTIVE, least interested in salary, now seeking a profit-sharing proposition as general manager with an assignment to build up broken-down organization still retaining its good name, or where old age desires to retire and
willing to let an aggressive man with eighteen successful years' executive experience rejuvenate the business both inside and out, thereby becoming part
owner upon satisfactory performance of ability to reduce expenses and increase
profits; would like to hear from plant with gross business averaging over
\$200,000 during the past five years; age 43, married, three children; now employed as general manager of printing plant and daily newspaper with 17,000
circulation. F 613.

PRINTING EXECUTIVE seeks position; thorough practical knowledge; color, commercial, catalog. "Decrease Costs—Increase Production." References.

Managers and Superintendents

A PROFIT-MINDED printer-foreman, tasty compositor, make-up, lock-up, automatics, cylinders, jobbers, wants job where he can make his permanent home; medium or small plant; can put brains, experience, confidence into his work; handle entire plant operation problems; make business produce more money, estimate, meet customers intelligently, handle and cut stock; go anywhere; middle age; "on the square." F 567.

I AM LOOKING for a solid connection with some plant owner who is in the market for a superintendent or manager; the writer, 40 years of age, a man of rare energy, can bring to your plant a wealth of practical experience and the ability to produce printing at a profit regardless of conditions, economic or otherwise. F 542.

GENERAL MANAGER, with four business successes to his credit, will consider change; plants doing \$75,000 to \$500,000. F 581.

Office

EXPERIENCED SECRETARY of Printers' Board of Trade wishes new connection or will assist in organizing a new printers' organization. F 587.

Pressroom

SITUATION WANTED—A pressroom foreman with fifteen years' experience in a large mail-order house; have had linotype experience; will go anywhere; married. F 608.

CYLINDER PRESSMAN, A-1 on all classes of work; 25 years' experience, 12 years as working foreman; reliable; wages reasonable. F 585.

Service Man

SERVICE MAN—Expert copy-writer, typographer, layout; originate and handle direct-mail campaigns, etc.; practical printer; successful contact man. F 541.

WANTED TO PURCHASE

WANTED TO BUY lithographing plate-making equipment, consisting of camera approximately 20 by 20, copy board, plate whirler, vacuum frame, and arc lights; must be in good condition and late model equipment; state prices and terms. F 615.

WANTED TO BUY—One small-size offset press; must be 17 by 22 or smaller, in good condition, late model; state prices and terms. F 612.

WANTED-Rebuilt metal decorating litho press, any size. F 553.

MISCELLANEOUS

WE WOULD LIKE TO HEAR from someone who has any machines, parts, or molds for a Nuernberg-Rettige or a Universal typecaster, either style mold, only one of each for museum purposes. F 611.

CARDBOARD

EASELS

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against fallicated will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 66-72 Canal St., Lyons, N.Y.

Magazine and color presses . . heavy-duty newspaper presses . . Cox-O-Type presses . . stereotype machinery

THE GOSS PRINTING PRESS COMPANY

New! HUMIDIGRAPH

A unique direct reading relative humidity recorder

Read like a Clock

No computing. No fussing with wet and dry bulbs.

Accurate... Sensitive

Accurate over entire scale. Registers humidity changes quickly. Continuous 72 hour chart record.

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In compact aluminum case with handle. Also arranged for wall mounting.

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Price, complete with 100 charts (enough for 300 days)

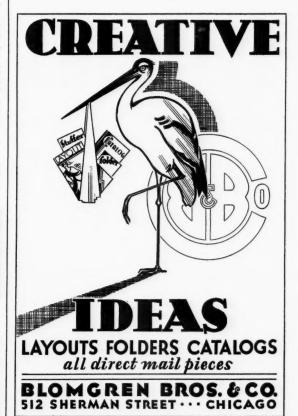


and bottle of red recording ink \$33.75 net. Mail Coupon Now!

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THE BRISTOL COMPANY, WATERBURY, CONNECTICUT Please send Bulletin 413 giving full information on Humidi-graph or Direct Reading Relative Humidity Recorder.

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Z+###	Company	
Position	Address	





The Inland Printer

1933

\$40 IS THE FIRST PRIZE

in the most exciting Cover Design Contest we have ever conducted! Even should you not place first, the other prizes are well worth having: \$25 for second place; \$10 for third; a two-year subscription to THE INLAND PRINTER for fourth; a one-year subscription for fifth place. Although your entry may not win, it can still earn \$10 for you, if it is used as a cover! Standard type faces, type ornaments, and border materials may be used. Copy appears above, to the right. Show eight proofs in two colors and two proofs of each form in black ink to fit a page 9 by 12 inches. Address Contest Editor, THE INLAND PRINTER, 205 W. Wacker Drive, Chicago. Start planning your entry immediately! The contest closes April 1, 1933

SHOW YOUR CRAFTSMANSHIP

BUYERS' GUIDE

Air-Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bronzing Machines

THE BARMA High Speed Flat Bronzer operates with any press. Write KILBY P. Smith, 516 Atlantic Ave., Boston, Mass.

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

Cleaner for Hands

PRINTERS' HANDS—My preparation, first compounded for a printer, keeps hands in condition always; postpaid 60c. C. E. PIERCE, Pharmacist, 2118 N. Russell Ave., Minneapolis, Minn.

Composing-Room Equipment for Sale

FONTS, molds, magazines, etc., bought and sold. Turn unused equipment into cash. MONTGOMERY & BACON, Towarda, Pa.

Composing-Room Equipment-Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders

Easels for Display Signs

EASELS for display signs. STAND PAT EASEL CORP., 56-72 Canal Street, Lyons, N. Y.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

Embossing Composition

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron; 5¼ by 9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY,

Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1.25. Particulars, many specimens, and testimonials for stamp. JOHN C. DAY, Windfall, Indiana.

Envelope Presses

POST MANUFACTURING WORKS, 671 Diversey Parkway, Chicago, Ill. Lightning Speed envelope press, used by The Public Printer.

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

Numbering Machines

TYPOGRAPHIC HAND and Special. THE AMERICAN NUMBERING MA-CHINE CO., Brooklyn, N. Y.; Branch, 123 W. Madison Street, Chicago, Ill.

Overlay Process for Halftones

FREE MANUAL "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

Patents-Trademarks

PATENTS—TRADEMARKS. All cases submitted given personal attention by members of the firm. LANCASTER, ALLWINE & ROMMEL, Patent Law Offices, Suite 435 at 815 15th St., N. W., Washington, D. C.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

JOHN ROYLE & SONS, Paterson, N. J. Routers, bevelers, saws, lining and blocking specialties, router cutters; a line of quality. Write or call.

Price Lists and Systems for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklet.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

REBUILT SAWS AND SAW TRIMMERS, \$15.00 up. Money back guarantee, easy terms. JOHNSON ROLLER RACK CO., Dept. R, Kalamazoo, Mich.

Sheet Heating and Neutralizers

UTILITY HEATERS have outsold all other makes combined in the printing trade of New York City. Also oxidizers, neutralizers, and safety gas heaters and humidizers. UTILITY HEATER CO., 239 Centre St., New York.

PRINTERS SAVE MONEY—Heaters and neutralizers at lowest prices, automatic gas cut-offs for homemade heaters. STATIC ELIMINATOR BAR CO., 9514 Avenue K, Brooklyn, N. Y.

Steel Rule Cutting Dies

STEEL RULE CUTTING DIES made right by experts. CHAS. T. SPRING-MAN, 1025 Devonshire Road, Grosse Pointe Park, Michigan.

Tag Patching Machinery

TURN YOUR WASTE stock and odds and ends into money with a Makatag patch eyeletter. MAKATAG MFG. CO., Reading, Mass.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Peerless platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 12th and Bank Sts.; Atlanta, 192-196 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave., Cleveland, 1231 Superior Ave.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wysandotte St.; Minneapolis, 421 4th St., South; Denver, 1351 Stout St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Porltand, 47 Fourth St.; Milwaukee, 607 N. Second St.; Omaha, 1114 Howard St.; Seattle, Western Ave. and Columbia; Dallas, 600 S. Akard St.; Washington, D. C., 1224 H St., W.

BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, producers of Futura, Bernhard Roman, Lucian, Bernhard Cursive, Bauer Bodoni, Beton, Weiss, Phyllis, Atrax, Borders and spacing material. Stocked with: Machine Composition Co., 470 Atlantic Ave.; Boston, Mass.; Emile Riehl & Sons, 18 North Sixth St., Philadelphia, Pa.; Turner Type Founders Co., 1729 East 224 Street, Cleveland, Ohio: Turner Type Founders Co., 633 Plymouth Court, Chicago, Ill.; Turner Type Founders Co., 516 West Congress St., Detroit, Mich.; Mackenzie & Harris, Inc., 659 Folsom St., San Francisco, Cal.; Representatives without stock: Charnock Machine Co., Inc., 160-162 Ellicott St., Butilalo, N. Y.; The J. C. Niner Co., 26 South Gay St., Baltimore, Md.; James H. Holt, Inc., 261 Court St., Memphis, Tenn.; Missouri-Central Type Foundry, Wichita, Kansas; C. I. Johnson Mfg. Co., 51 East Third St., St. Paul, Minn.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, 216 East 45th St., New York City, Continental Typefounders of Chicago, 1138 Merchandise Mart. Headquarters for all European types, New England type and composing room equipment and supplies. Sales representatives in principal cities.

CONNECTICUT-NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Specialize in job fonts and pony-job fonts. Newest faces. Write for catalog.

Wire

SENECA WIRE & MFG. CO. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

<u>A Real</u> SAW TRIM



The season's surprise. Drills and cuts mortises, inside and out; cuts and trims rules, leads, and slugs: undercuts electrotypes. Precision table with mitering device, pica gauge, and the best vise ever developed for the printer. Rotary trimmer. Accurately balanced and fully adjustable. Fast, accurate and inexpensive, ¼ H.P. Motor. Three models: \$90.00, \$98.50, \$130.00.

SYPHER-ARCON CO., Toledo, O.

U.P.M.-KIDDER

Factory and Offices at Dover, N. H.
CANADIAN OFFICE AT TORONTO



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Fine Magazines and the Better Commercial Work ARE PRINTED ON FLAT SHEETS

That is why the U.P.M.-Kidder Two-Sheet Rotary Press is a necessity to the publishers of Vogue, Vanity Fair, Nation's Business, Nature, American Girl, House and Garden, Art and Decoration, New Yorker, National Geographic, American Golfer, and other magazines known for excellent printing. This press is equally effective and economical in a great field of catalog printing. It has all the flexibility of a flat bed press and is a money-maker in a broad range of commercial work involving runs of 50,000 and upwards.

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Kidder All-Size Adjustable Rotaries print from web, deliver flat sheets. One to six colors, face and reverse. Kidder Web Presses. 44,000 ft. per hour or 132,000 4-color breadwrappers. One to four colors. Any paper stock. Automatic Bed and Platen Presses. Tickets, labels, laundry lists, printed supplies, boxes, cartons, etc.

U.P.M.-Kidder Two-Sheet Rotary Press. Magazines, catalog work, etc., at 5,000 to 6,000 sheets per hour. Golden-Arrow Straight-Line Bronzer. Continuous gripper control—for high speed and flat bed presses. Chapman Electric Neutralizer. Entirely removes static electricity. On upwards of 8,000 printing presses.

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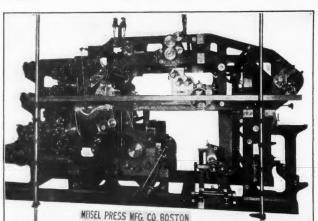
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IT will save you MONEY

Storing paper after it is cured costs money. It needlessly uses valuable floor space and often keeps a press waiting. Running before the paper is seasoned is even more costly because of spoiled work and poor register. The Cambridge Printers Moisture Indicator tells you at a glance whether or not the moisture content of the paper and the room air are in balance. You KNOW when you can run . . safely. Cambridge Instrument Company, Inc., 3732 Grand Central Terminal, New York City.



CAMBRIDGE PRINTERS MOISTURE INDICATOR

Send for complete details of this instrument. It will save you money in avoiding spoiled paper and enable you to be sure of better register.



Bigger Pay for Better Display

Guesswork won't improve your type display. You must know display principles. "Modern Type Display," by J. L. Frazier, editor of *The Inland Printer*, will guide you. It gives the basic principles—shows how they are applied to create forceful, attractive display—presents many examples of good and poor display. \$6.00 postpaid, slight cost for enlarging your paycheck.

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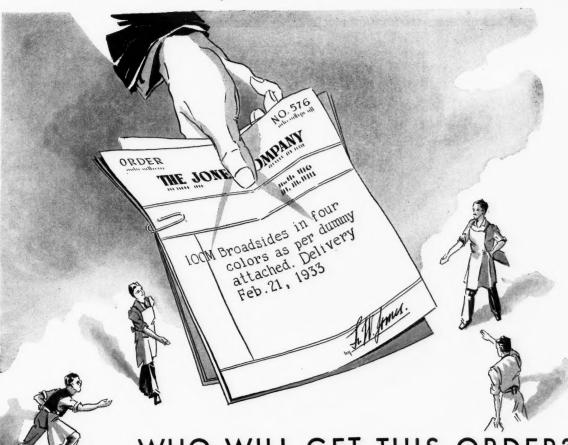
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THE MAXWELL PAPER COMPANY, Franklin, Warren County, Ohio Send me a copy of your new Maxwell Offset Portfolio.

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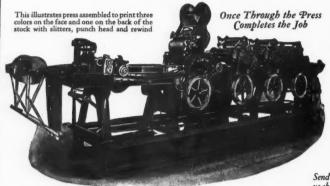
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The New Era is a roll feed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press. Delivers the product slit, cut into sheets or

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired. Most economical machine for specialty work requiring good color distribution and accurate registry.

Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

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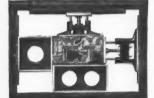
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The Quickest, Safest, and BEST LOCK-UP

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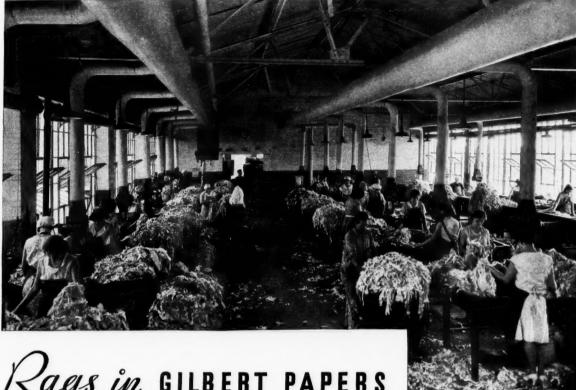
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VANDERCOOK
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An efficient, easily operated Rigid Bed Proof Press with automatic features—and sold at a surprisingly low price.

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Rags in GILBERT PAPERS

RAG FIBRES which form the basis for Gilbert Paper Company's bond and ledgers are carefully and expertly handled in the dustless and modern rag room of the Gilbert Paper Company's mill. The cellulose obtained from these cotton rags contributes character to the papers made from them; assuring strength, color and preëminently permanent paper. No other papers have the same atmosphere of quality found in rag content papers. No other material than rags can supply this quality to high grade papers.

Resource Bond, "The All Purpose Bond", contains approximately 50% cotton fibre and the balance is highest grade bleached sulphite. It is carefully and scientifically manufactured to produce for you a quality paper at a moderate price, permitting its use in quantity. Truly a 1933 Thrift Bond.

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We will be very happy to send you samples and names of our nearest distributors on any of the grade mentioned above.



When Your Books Are Balanced for the Year 1932

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The March to Greater Value

THE SWIGART PAPER COMPANY has joined the march of Champion as a distributer in Chicago and vicinity, of their coated and uncoated book papers and cardboards.

During the 34 years the Swigart Paper Company has served the printing, publishing, and advertising paper requirements in this territory, we have always considered it was our prime duty to accept full responsibility for the quality and value of papers we offer.

The printer and advertiser cannot be expected to make adequate study of conditions at the source of manufacture of papers. This is our job, and in the last few years—because of highly competitive conditions—it has become one of our most important responsibilities.

We join Champion Mills because we have learned that value is the primary objective of their manufacture. Value—the relation between quality and price; value—the production of a high quality without penalty in price; value—the ability of printing paper quality to meet a wide application of printing requirements with less waste and less penalty in the cost of producing good work.

These are the fundamentals in paper the printer must have today to properly serve his customer. You and your customer can depend on Champion, for they have grown great only through the value of their products.

You should know all about the Champion line of papers, and as our salesmen have studied this great line at the source of manufacture: the Champion Mills: we are prepared to meet your requirements.

Our stocks will be complete and we will appreciate the opportunity to show you complete demonstration material which not only proves the value of the Champion line, but also tells of the most recent developments in the manufacture of these papers.

Swigart Paper Company

717 South Wells Street, Chicago, Illinois

The Inland Printer

is

with a sales feature paying printers a profit every thirty days.

- to commend projects helpful to printers.
- to condemn activities which hurt this industry.
- in editorial influence, nationally and overseas.
- in the world-wide reputations of departmental experts.
- in paid circulation—state by state, nationally, and in foreign countries.
- with its 134-page printing-equipment catalog the only such catalog published in this industry.
- to be established, forty-nine years ago, and the dominant publication ever since.

So What? New processes, new developments receive first recognition editorially in THE INLAND PRINTER. If it will help printers do better work, produce more economically, and increase profits, readers are given the facts while still news. That is why subscribers to THE INLAND PRINTER are in the front rank of the industry.

New machinery, new equipment, new papers find their most responsive market among progressive, informed printers. Such printers *need* and *want* these things to better serve customers.

Leading printing equipment and supply houses know that such a news source is preferred by printers as a buying guide. That is why they appear regularly in its columns. They find it an economical way to reach a valuable market. It can serve you as well. Ask us to tell you how.

THE INLAND PRINTER

205 West Wacker Drive

Chicago, Illinois

Growth...today. is indeed News



ILWAUKEE newspapers, early in January of this year, carried as a welcome news story, the announcement of this Western States expansion to meet "substantially increased activities." This item of optimism, earned by success, speaks for itself more eloquently than any interpretation we could add.

Your 3 Quick Hook-Ups with This Growth

THAT "10M SAMPLER" TOCK

NQUESTIONABLY the most liberal and practical offering ever made in your interests . . . Grasp its full significance to you. * * Here it is:- * * *

ANY order totalling 10M, in any desired assortment of styles, sizes, grades, is now given you at the 10M price for each item! (That's less than carton price!) Pick 500 of this, 250 of that, 1M of another-split it any way you please as long as it totals 10M—and you get the 10M price on ALL. It means variety, fresh but reduced inventory, small investment, instant * * service from your own stock. *

Extra samples without printed prices on request . . . Ask for last Free Price List No. 34, with revised prices.



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WESTERN SULPHITE comes close to bond in color, finish, strength.

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LOWER PRICES * Yes - all

prices reduced five, ten and similar percentage from last List No. 34.

Envelope Co. WISCONSIN

ENVELOPE CO. **EXPANDS HERE**

Western States Plant Enlarged as Output Gains

Enlargement of the plant of Western States Envelope company, 1616 W. Pierce street, Was announced Saturday by treasurer. Moss, president-

The company is adding 3.500 square feet to its plant by putting in a skyllight and floor between two of its buildings, and is making other improvements. New machines have been installed.

During August, September and October, activities at the plant increased substantially, been kept intact.

The outlook is considered ex-cellent, Mr. Moss said.



* Price Reductions

ALL Manila, White and Kraft Catalogue Envelope prices are reduced 10%. Also Franklin Metal Clasp, Western Glazed Kraft Clasp and Aluminum Gray Kraft Clasp are reduced 10% from regular list. Also all Superba Commercial sizes are down 5% from the prices as listed in Price List No. 34.

WESTERN	STATES	ENVELOPE	CO.
MIL	WAUKEE, V	VISCONSIN	

West Pierce St. at 16th Street Viaduct

MILWAUKEE

Please send the following as referred to in your advertisement.

Quantity	S	ubstanc	e Grade	Size
	-			
Send unprinted samples.	Yes	No	Account Name	-
Send another copy Price List No. 34.	Yes	No	Address City and State	

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Kellys Millor simplex Kluge units Platen process, all sizes

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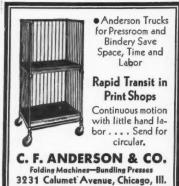
Western Advertising **ELDON H. GLEASON** 205 West Wacker Drive Chicago, Illinois

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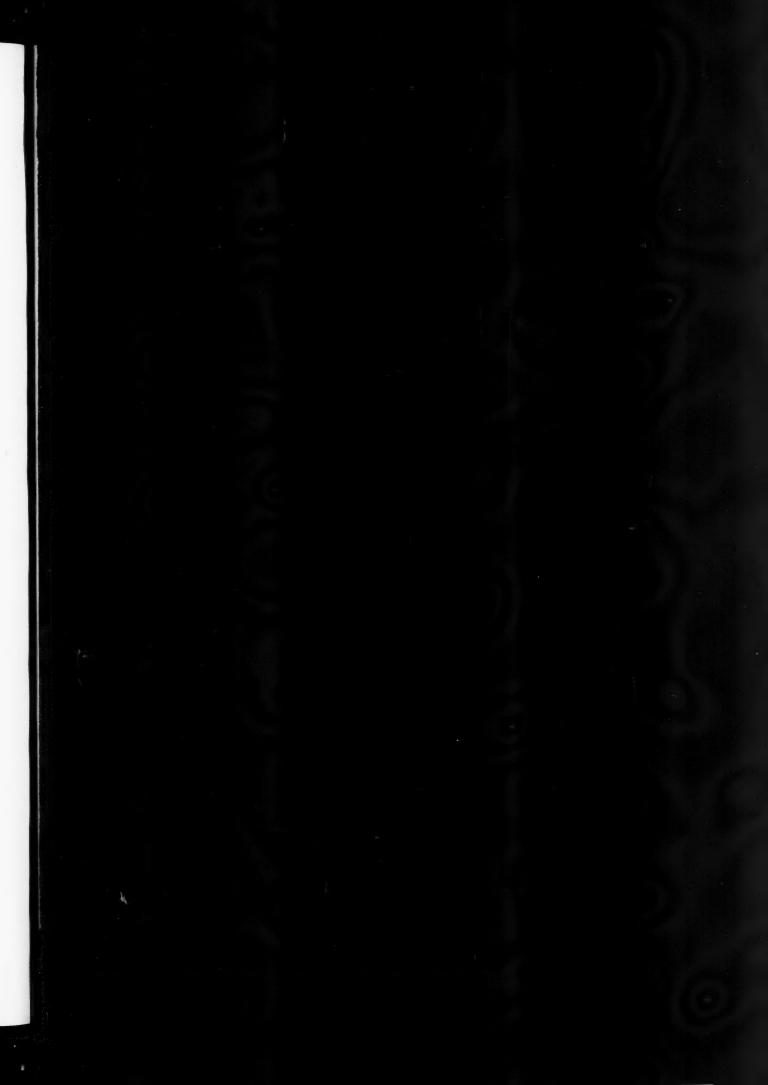
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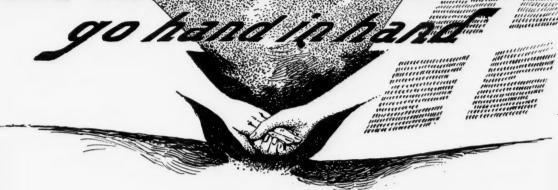
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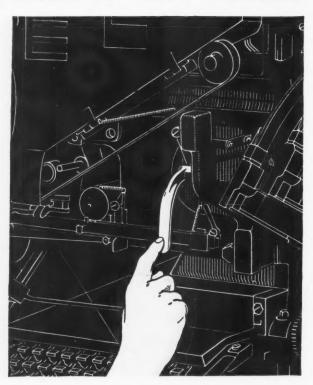
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